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The ART NEWS

NOV 14 1932

VOL. XXXI

NEW YORK, NOVEMBER 12, 1932

NO. 7 WEEKLY



PORCELAIN FIGURE OF A COURT DWARF

This rare specimen, measuring 32½ inches high, is now on view at the Galleries of Roland Moore, Inc., New York

CHINESE WAN LI PERIOD, 1573-1619

PRICE 25 CENTS

BICENTENNIAL PAGEANT OF GEORGE WASHINGTON

EXHIBITION OF PORTFOLIO OF TWENTY ETCHINGS

Twenty original drawings and the original etchings included in the Bicentennial Pageant of George Washington Portfolio, on exhibition during the month of November. Information upon request.

"Washington and His Mother"
by Arthur William Heintzelman



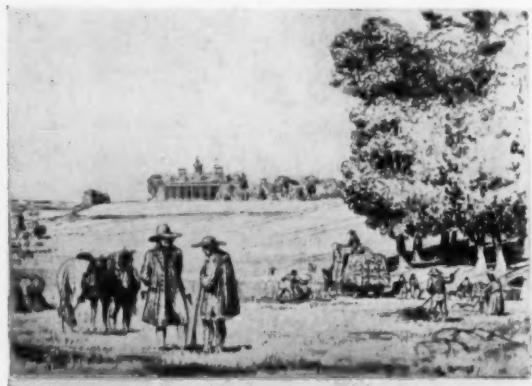
"Washington Prevents a Military Dictatorship"
by Albert Stern



"Washington Assumes Command"
by Ralph Boyer



"Enroute to the First Continental Congress"
by Eugene Higgins



"Washington, the Planter"
by Louis Conrad Rosenberg

Included among the artists represented in this group are:

William Auerbach-Levy
Ralph Boyer
Samuel Chamberlain
Kerr Eby
Sears Gallagher
Childe Hassam
Arthur William Heintzelman
Eugene Higgins
Earl Horter
Robert Lawson

Allen Lewis
F. Luis Mora
Robert Nisbet
Louis Conrad Rosenberg
Ernest David Roth
Albert Stern
Walter Tittle
Levon West
John W. Winkler
George Wright

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, NOVEMBER 12, 1932

Many Important Paintings in the Kleinberger Sale

Outstanding Rembrandt to Be Feature of Auction at the American-Anderson Galleries on November 18

The famous Rembrandt, "Woman Plucking a Fowl," a feature of the remarkable collection of old masters and primitives formed by Francis Kleinberger, now on exhibition at the American-Anderson Galleries prior to sale at auction on the evening of November 18. Important works by Tintoretto, Rubens, del Piombo, Marescalco, Bellengambe, Nattier, Goya and many other great masters, authenticated by eminent experts and originally coming from noted collections, are offered in this dispersal.

Mr. Kleinberger becomes, by the recent death of Roland Knoedler and Arnold Seligmann, the dean of art dealers in America. Among the many important collections which Mr. Kleinberger helped to form are those of Benjamin Altman and J. G. Johnson, as well as that of Michael Friedsam which is now brought into especial prominence through being placed on exhibition at the Metropolitan Museum this week. Mr. Kleinberger has himself handled over a hundred Rembrandts. The one to be offered in this notable sale is considered to be one of the finest works by this master, and was reproduced in the October 29 issue of THE ART NEWS. It is signed "Rembrandt F." and is accompanied by a MS document by Dr. W. R. Valentiner, dated Detroit, Jan. 31, 1928, which states in part: "An original work by Rembrandt, a most remarkable composition of his middle period executed at the time of 'The Night Watch' or shortly before about 1640; the type of composition which Nicolaes Maes and other pupils tried to imitate without ever reaching the beauty of expression, of color and of clair obscure which we find in this work. The beautifully preserved painting of the cock is a masterpiece of still life painting, superior to any other still life of this type in Dutch art and similar to the execution of the 'man with the bittern' in the Dresden Gallery of 1639 and the 'girl with bittern' in the McIlhenny collection at Philadelphia. . . ."

The work has been described in Smith's *Catalogue Raisonné*, 1836, Vol. VII; in Dutuit's *L'Œuvre Complet de Rembrandt*, Paris, 1881, Vol. III; in Wurzbach's *Rembrandt Galerie*, Berlin, 1886; in Bode's *The Complete Work of Rembrandt*, 1897, Vol. VIII; in Hofstede de Groot's, *Catalogue Raisonné*, Vol. VI; by Bode in the *Cicerone*, July, 1912; in W. R. Valentiner's (*Klassiker der Kunst*) *Rembrandt*, 1923; and is both described and illustrated in W. R. Valentiner's *Rembrandt Paintings in America*, New York, 1931. It was engraved by R. Houston and W. Baille.

This famous painting has passed through the collections of Burgomaster Jan Six, Willem Six and Mr. Wilkins, all of Amsterdam, and later belonged successively to the following well known London connoisseurs:—

(Continued on page 12)



"VASE DE FLEURS"

Included in the exhibition of French Flower Paintings now current at the Knoedler Gallery.

By HENRI ROUSSEAU

Knoedler Holds Important Exhibit of French Flower Paintings Under the Auspices of Etienne Bignou

By RALPH FLINT

Fresh from his Paris triumphs of last summer, won in the retrospective Picasso exhibition at the Georges Petit Galleries, Etienne Bignou returns to us with yet another brilliant galaxy of French pictures, this time illustrating the Gallic genius in flower painting. The three main galleries of M. Knoedler and Company are filled with a rare display of works ranging from Delacroix to Derain, forty canvases to be exact, and illustrating such a universal understanding of floral depiction as once again to bring the whole French school forward to take a bow. If there is any other gathering of painters able to furnish such conclusive evidence of pictorial warmth and vigor and variety of viewpoint as this aggregation of talent, I have yet to be informed of it. Mr. Bignou has really outdone himself in the quality and continuity of his exhibition, and his "Flowers" will do much to supply a definite *point d'appui* to a somewhat constrained season in the galleries. Furthermore it is highly praiseworthy on his part to bring us of his best at a time when

the public temper is none too certain, and I trust that he will not go back with anything less than a continued feeling of esteem and intimacy for us who must regard him as one of the most acceptable of the good-will ambassadors that France has sent us in recent years.

As a special token of Mr. Bignou's care in assembling this flower show, may be cited the three works by Delacroix, Lurcat and Léger, which were executed expressly for the occasion. Each canvas is highly characteristic and original, the Delacroix bowl of roses being one of the finest passages of pure painting that this artist has ever achieved. It bears an almost classic stamp in its distinguished arrangement of clear color spots against a grayish ground; yet it is so resolutely achieved in the modern manner as to escape any traditional taint. The Lurcat abstraction, with its strangely maneuvered forms, is perhaps the most audacious note in the exhibition—unless it be the Léger arrangement of a huge flower-like rosette, also abstract in detail, but somewhat softer and more gracious than is his wont. The other Lurcat flower-piece, somewhat more naturalistic, is a little

gem of improvisation. Then, too, there is a distinguished Braque abstraction, the first one of flowers I recall seeing from his hand. Roger de la Fresnaye is represented by a finely compacted arrangement of table and floral ornament in conventionalized manner. The rest of the moderns, with the possible exception of Charles Dufresne, run more or less along naturalistic lines. There is a sweet little Rousseau flower group, as well as a similar piece by another of the neo-primitive painters, André Bauchant. Dufy is as bright and beguiling as ever with his colorful interior; and Marie Laurencin contributes a fantasy of recent manufacture albeit she appears to have lost much of that whimsical charm that made her early works so appealing. The large Matisse still-life is a sumptuous one, and makes a brave showing at one end of the inner gallery. There are two colorful Bonnard, as well as three early Picassos, done long before he even dreamed of turning the pictorial world topsy-turvy. The Vuillard interior with flowers is in his most intimate, reticent style, a rare composition in

(Continued on page 10)

The Metropolitan Places Friedsam Bequest on View

Great Educational Value of Col. Friedsam's Princely Gift Revealed in Recently Opened Display of Selected Examples

By RALPH FLINT

Once again the Metropolitan Museum of Art has seen fit to open its already teeming treasures to another influx of art, this time the Michael Friedsam Collection of paintings, sculpture and decorative arts. The pick of this collection is now set forth for public appraisal in the large gallery of Special Exhibitions, filling it to overflowing with the rarities which Colonel Friedsam brought together during his lifetime. It is obvious, after even a cursory tour of the gallery, that the donor had in mind an educational program and that he was interested in illustrating a variety of periods and styles in painting rather than bringing his resources to bear on a spectacular list of first-line masterpieces. Truth to tell there are enough of these to mark the bequest as highly desirable, even from the viewpoint of such an august depot of the arts as the Metropolitan, but it is perhaps in the filling in of certain gaps in the museum's holdings that this gift will best serve.

The early French schools, for instance, will be signally enriched by the many fine paintings by Jean Bellengambe, particularly by his "Virgin Enthroned" as well as by works of François Clouet, Corneille de Lyon and others of the same epoch not attributed to any particular artist. The Netherlandish primitives are even more important, featuring the unusual and evocative "Annunciation," by Petrus Cristus; the little "Portrait of a Man," by Dirk Bouts; the superb "Portrait of Lionello d'Este," by Roger van der Weyden (formerly in the Edgar Speyer collection), and various compositions by the latter's followers. The triptych by Gerard David and examples by Joos van Cleve, Mabuse and Quentin Massys are finely representative of this early art. Among the Italian pictures are three XIVth century panels, while the later works are distributed among the various schools, perhaps the most important being the Domenico Ghirlandalo portrait of "A Lady of the Sasseti Family." In the Flemish and Dutch XVIIth century group are brought together such works as the four paintings by Brouwer, with "The Smokers" as *pièce de résistance*; Vermeer's "Allegory of the New Testament," which is very much of a show-piece and couched in a more spectacular manner than one usually associates with this master; four Rembrandts, three of which have been authenticated by various authorities, and examples by Rubens, Hals, Terborch and de Hoogh. The Duplessis portrait of Franklin is bound to be one of the museum's most popular acquisitions, and there is a large Lawrence, as well as works by Corot, Goya and Rousseau to round out the collection.

The European decorative arts that Colonel Friedsam delighted in to such a degree crowd the cases with a rare showing of enamels, crystals, bronzes,

(Continued on page 4)

Unique Porcelain Figure Now Shown At Roland Moore's

Mr. Roland Moore is showing in his gallery at 42 East 57th Street an extraordinary find in the field of Chinese porcelain, which he made during the summer in Europe. It is a figure of a court dwarf two feet nine inches high. Mr. Moore places it as undoubtedly of Wan Li period, 1573-1619, Ming dynasty. Decorated biscuit figures of this and the following Kanghsı period are generally from four to twelve inches in height, making this specimen unique, in that the only examples found of this size are in pottery or stoneware. No museum or private collection is known to have such a large porcelain figure.

The illustration on our cover shows the front view of this remarkable piece. The head has been potted separately from the body, and the biscuit face is realistically modeled. The figure is clothed in a yellow jacket with lapels of turquoise blue decorated with floral medallions in green, aubergine, and turquoise. This is worn with an overskirt of turquoise blue ground, the upper half of which is ornamented with hexagons containing star motives, while the lower pieces have a fish scale design in black and a border of yellow and aubergine. The two side-pieces of this garment terminate in fine yellow animal masks having aubergine and black eyes. The belt round the waist is held together in the center with a similar larger mask. The underskirt, where it is partially revealed in front, has a wave pattern in aubergine and blue on a green ground; while the back shows two dragons painted in yellow and aubergine chasing the flaming pearl amid the clouds, against a green background. The boots are black with a white biscuit edging, and the head dress has decoration in aubergine, blue and yellow. The original hands were lost, and replaced by others at an unknown date in the past.

An interesting similarity is to be observed between this specimen and the three vases recently acquired by the British Museum through the National Art Collections fund. Mr. Moore finds the biscuit porcelain and enamel glazes identical. We quote from Mr. R. L. Hobson in the British Museum Quarterly, Volume 6, No. 3: "These vases twenty-nine inches high are undoubtedly the most important specimens of Ming enameled porcelain which have come into the market for many years; and apart from their aesthetic attraction they have much interest in the evolution of Chinese porcelain. They are forerunners of the sumptuous Kanghsı decorated yellow vases which command such enormous prices today, and they show well the Ming turquoise blue which was succeeded by the violet blue enamel in the Kanghsı period, and the development of the yellow ground from a glaze to an enamel. There is also under-glaze blue in the borders and yellow glaze inside, and each piece bears the mark of the Wan Li period 1573-1619 in six characters. Their finely drawn designs, rich in imperial symbolism, their splendid coloring, and their dignified and well balanced forms lend probability to the story that these monumental porcelains had been selected to garnish the altar in a tomb of one of the Manchu Emperors at Hsi Ling."

MURAL BY WINTER NOW BEING HUNG

Ezra Winter's great mural painting, "The Fountain of Youth," is now being hung in the Grand Foyer of the International Music Hall on the Radio City side of Rockefeller Center. This mural, which is sixty feet long and forty feet high, is said to be the largest ever painted. It is being put in place with painstaking care on the concave north wall of the foyer above the sloping curve of the majestic marble and bronze stairway which leads up to the first mezzanine.

The painting depicts an aged man, standing on a rocky promontory, gazing across a deep abyss at the unattainable fountain of youth on a mountain top beyond. Floating before him is a rainbow procession of the ambitions and vanities of his life. This theme was suggested by a legend of the Indians of Oregon. The predominating color of the decoration is a rich shade of dark henna. So large is this composition that it was necessary for Mr. Winter to paint it in two sections. The design and execution of the mural required a period of six months, and two or three assistants aided the artist in the early stages of the work.



"PORTRAIT OF A YOUNG MAN"

Included in the sale of paintings from the collection of F. Kleinberger, to be held at the American-Anderson Galleries on the evening of November 18.

The Metropolitan Places Friedsam Bequest on View

(Continued from page 3)

majolica, ivories, metal work of various sorts, jewelry and occasional tapestries. The Limoges enamels of the XVIth century are particularly numerous and fine, making excellent foil for the museum's rare XIIIth century examples of this art. The majolica pieces are spectacular in their display of swelling forms and richly blended coloring. The sculpture, which is mainly medieval, includes fine specimens in ivory, wood and stone, and there is a considerable representation of the oriental decorative arts, consisting of porcelains, jades and other semi-precious stones. There are three items of Japanese arms, as well as a small number of objects from the Near East.

According to the terms of the bequest, a certain portion of the collection is to be hung together in a memorial room to Colonel Friedsam, while the rest of the pieces will be distributed throughout the various departments of the museum. There is even a kindly clause in the will to the effect that the exhibits in the Friedsam room can be changed at will and a provision that works may be lent by the museum to outside institutions. The present exhibition will run for several months.

S. C. Clark's Matisse Collection Shown To Aid Hope Farm

Admirers of Matisse in this country will have an opportunity to see the remarkable aggregation of work by this artist in the collection of Mr. Stephen C. Clark. This display will be held in connection with the annual benefit sale for Hope Farm. Mr. Clark, well known in the art world as a connoisseur of rare discrimination, has assembled in his home at 46 East 70th Street, over fifteen canvases by Matisse in a room entirely devoted to this painter. Since a number of these compositions have never been lent to exhibitions, the occasion is especially noteworthy. The public is generally familiar with the fine work of Hope Farm, and the admission fee of one dollar, which will be charged to see the Matisse collections, will thus go to a highly worthy cause.

In addition to the intrinsic interest of the collection, visitors will be interested by the delightful background which Mr. Clark has achieved with the assistance of Mr. and Mrs. Eugene Speicher. The large remodelled attic, furnished with modern French and Victorian pieces is an example of the gay and appropriate setting which may be attained through the sympathetic collaboration of an artist and a collector. A number of the season's debutantes will serve tea and act as guides during the period of the exhibition.

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EXHIBITIONS
IN NEW YORK

KANDINSKY

Valentine Gallery

With the Bignou "Flowers" exhibition at Knoedler's, the Marinot show at Brummer's, the Max Ernst display at Julien Levy's, and the Kandinsky celebration at the Valentine Gallery, the foreign "Wing" may be said to have at last entrenched itself. Valentine Dudensing, fresh from Paris, starts his season with an abstract show that is quite of the caliber that one has come to expect from him. It is easily a full decade since any considerable group of works by Kandinsky has been seen in our midst, and since all the ones shown here, with a single exception, are of the last seven years, we have really a brand new Kandinsky to reckon with. He has certainly grown with the years, and has reached out in many diverse directions of pictorial investigation, although the same general algebraic root-design that marks his early work is to be felt in them all. He is not like Miro or Leger or any of the other abstractionists.

As E. Teriade, in the preface to the catalog of the Kandinsky exhibition at the Galerie de France in 1930 writes: "The effort of Kandinsky demonstrates a perfect continuity, from the expressive dynamism of his period in Munich, passing through the linear and geometric formations of constructivism, to attain complete liberation as a man who is enabled finally to express his thoughts through the stirring rhythm of symbols which he has developed gradually as a unique language." It is not easy to formulate one's reactions to many phases of abstract painting, and so the above quotation may well serve until such a time as I can definitely come to conclusions about his work. He has gone his individual way, however, blazing his own trail, and whatever of the earlier Klee influence is still to be felt it does not in any way interfere with Kandinsky's own mode of speech.



"LE VASE VERT" By PAUL CEZANNE
Now on exhibition in the collection of French Flower Paintings at the Knoedler Gallery.

EDWARD BRUCE

Milch Galleries

The current showing of canvases by Edward Bruce at the Milch Galleries is pretty much a resume of the various types of landscape that he has occupied himself with during his painting career. We have two of the tawny, hillside scenes that he started with in his early California days when he decided to abandon the world of finance for that of art. There are two rather lush studies of natural form in the "Ancient Cypress" and "The Source." His Italianate style is more or less reflected in two handsome vistas of Western hills with their green trees wreathed in drifting fogs. And then, for climax, he shows a series of New York compositions, as well as two canvases devoted to the structural and industrial side of the American scene

that is occupying the attention of our contemporary painters to such a degree.

I am not sure whether or not Mr. Bruce's style of painting is as well suited to rigid architectural effects as to the more flowing natural forms that he has stressed so assiduously in the past, probably as a direct result of his long association with Chinese painting. But his glimpses of lower Manhattan, the Empire State, and the new Cornell Medical Center are handsome enough, by all the rules of painting even if they seem a little pale and understated for such monumental themes. His "End of the Bridge" is a new departure for Mr. Bruce, but I liked as well as any of the recent canvases his vision of an industrial plant on the edge of a stream. He keeps this pile of steel and brick warm and well accented, thus escaping any note of monotony. But I find him most sympathetic, I must confess, when dealing with nature in her more opulent and tender moods.



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XVIIIth CENTURY
ENGLISH PRINTS

Keppel Galleries

David Keppel gives us this week a vivid glimpse into the lighter side of English life of the XVIIIth century with his generously stocked portfolio of prints by Rowlandson, Cruikshank, and other caricaturists of the time. The whole show is rather rowdy in its general tone and temper, offering a very New-Yorkerish side-light on the fads and foibles of that picturesque epoch when knee breeches and powdered wigs were the vogue. Rowlandson, as Mr. Keppel points out, is assuming an increasingly important place in the chronicles of art, being very much to English life and manners what Daumier was to the French scene of his day. The examples that Mr. Keppel has got together represent the fruits of twenty years of patient collecting, these print items being difficult to find since they have suffered severely in the course of time through neglect and loss, as they were published at a low price for sporting folk who cared little for their intrinsic value. The set of eight prints illustrating the "Comforts of Bath" and the "Four o'Clock in the Morning" series are Rowlandson at his best. There are two drawings from his hand, charming scenes of Margate and Greenwich, which show his complete mastery of line, not unlike Bone's distinguished handling. This delicate quality is somewhat lost in the prints. Impressions by Cruikshank, Parson, and others make up a varied and diverting exhibition.

MAX ERNST

Julien Levy Gallery

A unique display of surrealist paintings and drawings by Max Ernst is current at Julien Levy's gallery, in which we see one of the most complete and convincing manifestations of this new form of painting yet shown in New York. As Mr. Levy points out in an article on this evocative mode of pictorial expression in the fall issue of the new magazine published by the Art Students' League, this latest development of the modern movement in the arts has gone on thriving for nearly ten years, with constantly new recruits and new manifestations of scope and interest. A protest against the purely abstract modes of painting that came into being with cubism, it seeks to invest pattern and form with fresh significance. The field of imagery that once belonged exclusively to the purely literary or musical artist now becomes open for our surrealist painters, and if at first you don't quite succeed in catching their meanings why give them and yourself a chance.

Mr. Ernst's works are not easy to come by, in the way of their esoteric intentions, and I am indebted to Mr. Levy for generous explanations of the artist's ideas. But the sheer charm of his line and color and textural invention I am able to enjoy unaided—particularly in the new works. His "Personages" series is terribly involved, but many of the smaller canvases are simply scored. His "Magic Shells" is a lovely piece of pictorial invention, as is the "Pigeons," and a forest scene with its blue, life-saverish moon. As yet, however, I suspect these Ernst productions are for the very few.

AROUND THE
GALLERIES

John Becker's galleries are filled with a goodly array of American primitives, more commonly today called provincial paintings. Many of them have been exhibited before in various collections, but it is doubtful if such a comprehensive showing as this has been made previously. They have been collected by Isabel Carleton Wilde, and cover most every phase of our early folk art. There is one large group of paintings on velvet, and the water colors and oils run the list of items past the hundred mark.

W. Langdon Kihn, who showed numerous studies of American Indians some ten years ago at various local galleries, returns from Europe with a group of Spanish portraits that are now on view at Ferargil's. Mr. Kihn's style has not changed appreciably in these years, although he stresses his blacks more than he used to. His matadors and picadors and dark-eyed señoritas appear as authentic as his earlier types, and his easy command over detail enables him to make the most of the rich garments that these gallant gentlemen of the bull-ring wear. If they are not quite as virile as Mr. Hemingway makes them ap-

pear in his latest work on bull fighting, it is perhaps because Mr. Kihn's affiliations with our own American Indians are stronger than any of his later affections and interests. His present show might well be tagged a Spanish interlude, and should therefore not be taken too literally in judging Mr. Kihn's pictorial capacities. I suspect that he is about ready for a return visit to those Western scenes where he can pick up again the old trail and find himself prompted to deliver another series of his vivid souvenirs of our Indian bravos.

* * *

Gordon Grant is showing a small group of water colors at the Grand Central Galleries, somewhat similar to the series that he displayed there last season. Again he shows himself in lighter vein, which will surprise those who have known him only by various exhibitions of his elaborate oil studies of stately clipper ships sailing the seven seas. Once on shore he goes very human all at once, and his longshoreman types are set down with a full appreciation of their racy, salty qualities. Some of the little sketches of full rigged ships on the wing have a charm that is not always to be found in his more important compositions.

* * *

Paul Mommer, at the Cheshire Gallery, shows a keen sense of the dramatic in his paintings of the less pretentious parts of New York City. He might be called the up-town Coleman as far as registration of any one section is concerned, although his style in no way resembles Coleman's. He keeps his canvases pitched in a low key, with stormy skies invariably

overlapping his ramshackle buildings. He deals with the pigeon fanciers of the island to good advantage, and while he has lived and worked in Woodstock, he fortunately shows no trace of the pictorial peculiarities of that overworked region.

* * *

Tibor Pataky, Hungarian painter, is showing colorful canvases at the Delphic Studios in which the many picturesque peasant costumes of his native land are set forth to good advantage. Certain group scenes, filled with interesting bits of local color and illustrating native customs, show Mr. Pataky at his best. Mary Aldis, of Chicago, is exhibiting tempera paintings at the same gallery, clever little inventions for the most part, worked out in semi-abstract style.

* * *

At the G. R. D. Gallery, now comfortably ensconced in its new quarters in East Fifty-seventh Street, Nora Benjamin, Raymond Dowden and Anthony Palazzo are showing work of varied types. Miss Benjamin is at her best in a still life, "Souvenir of Jamaica"; Mr. Dowden is notable chiefly for some well stylized water colors; while Mr. Palazzo attracts attention by his rugged, highly colored manner of painting; the Dowden sketches are full of clever notations, and would gain in effect, I should imagine, if he were to work them out on a larger scale. The Palazzo touch is better seen in the black and white drawings where mass and thrusting line have freer play than in the oils.

* * *

Alice Flint is showing her latest pageant and circus murals at 117 East 60th Street.—R. F.

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DECORATIVE OBJECTS

A Russian gilded silver samovar of Alexander III; an important set of gilded silver dessert knives, forks, and spoons from the Russian Imperial Collection. Bronze *Bronco Buster* by Remington and proof statuette, *Diana*, by MacMonnies, both from a limited *tirage*. Clocks, candelabra, porcelains, lamps, gouache and tempora paintings, engravings, and miscellaneous decorative objects.

TAPESTRIES AND TEXTILES

Among others, two important Brussels tapestries signed by Jan Frans van den Hecke. Three Elizabethan *petit point* border panels from Mrs. Huntington's collection. A XVI century Spanish gold needlepainted cope. Other velvets, tapestry cushions and borders, damasks and brocades.

PAINTINGS

A fine figure painting, *Solnedgång*, by Zorn, purchased from the artist by the late Charles T. Yerkes, and from the Emilie Grigsby sale. A brilliant Schreyer. The rare *Child with a Dog* by Johannes van Noordt, from the Stillwell sale. A vigorous male portrait by Moreelse. *Le Printemps* by Lancret. Some primitives, examples of the later European schools, and American canvases.

Sale: NOVEMBER 25 and 26 at 2:15

Paintings: NOVEMBER 25 at 8:15

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CHICAGO'S ART
CENTENNIAL

Marking one hundred years of progress, the forthcoming Chicago exposition is destined to stir the American people to a new evaluation of the arts. In the matter of architecture, the many buildings now in course of erection and embodying the most modern concepts in construction and design, will undoubtedly work something of a miracle in shaping the national taste along the newer lines, just as the previous Chicago "Fair" served to erect a new milestone in our architectural consciousness. But equally important is the loan exhibition of painting and sculpture that will doubtless be the most important single item in the program to be offered at this epoch-making bazaar. Here, under the direction of Dr. Harshe and his staff of the Chicago Art Institute, will be assembled the greatest loan show ever staged of important privately and publicly owned works in the United States, featuring old masters of various periods and countries and countless works by present day artists, both foreign and American. Here is to be a monument raised to the extraordinary progress America has made in collecting works of importance, and revealing the vital part played by the fine arts in our contemporary program.

Compared to the list of notable works of art owned in this country one hundred years ago, or even at the time of the last Chicago World's Fair in 1893, the rise of the fine arts in this country has been little short of astounding. The list of works that formed the initial collection of the Trumbull Gallery at Yale University which is celebrating its hundredth birthday at this time, is indicative of the trend and scope of our earliest art fanciers. Such volumes as Dr. Valentiner's on American owned Rembrandts and Dr. Venturi's select-



"THE CONVERSION OF ST. PAUL"

This early Flemish work, which has a most distinguished pedigree, is included in the sale of the Kleinberger collection to be held at the American-Anderson Galleries on the evening of November 18.

ed list of Italian masterpieces in our museums and private collections, are eloquent commentaries on what has been accomplished through the zeal and growing taste of American connoisseurs.

This splendid congerie of the arts that Dr. Harshe is to bring before the American people should stir the entire nation to a renewed interest in and conservation to, the purely aesthetic side of life. We need such prompting, particularly in those inland and western centers where art is still more or less based on local enthusiasms and talents, and this Chicago envisioning of what has been done in the past century should do much in adding stimulation to what has already become something of a renaissance in this country. More and more do we as a people need to cultivate that inner vision which will keep us from slipping into the more perishable ruts and quagmires of material living. By every sign, the Chicago Century of Progress will serve us well, will help us to raise ourselves above the shifting economic run of things into that purer, calmer atmosphere where we are rewarded for our efforts to found a dynasty of cultural importance by a glimpse of that truth which is beauty and that beauty which is truth.

OBITUARIES

SALOMON REINACH

Salomon Reinach, ranked as one of the world's greatest archeologists, died on November 4 at his residence at Boulogne-sur-Mer, at the age of seventy-four. He was Director of the National Museum of Antiquities of France, and a member of the Académie des Inscriptions. Dr. Reinach is perhaps most widely known for his art hand-book entitled *Apollo*, which was not only published in ninety-six French editions, but is also widely used in colleges in America and other countries. A man of great energy, he published during the course of a long

Important Sales
At Georges Petit
Galleries in Paris

The catalogs of the Charles Paquement and Jules Straus collections of modern French art, to be sold at the Galerie Georges Petit in Paris on December 12 and December 15 respectively, are now at THE ART News and may be consulted by our readers upon request. Both of these dispersals, which comprise works of remarkable quality, will be reviewed in these pages in the near future.

and active life more than seventy volumes, and about five thousand articles on art and other subjects.

After graduating from the Ecole Normale in Paris, Dr. Reinach entered the French school in Athens in 1879. A year later, stimulated both by his studies and by the monuments of the past surrounding him, he turned enthusiastically to archeological work, making his first finds in Myrina, near Smyrna. As recognition of his abilities in this direction, he was named two years later as secretary to the Archeological Commission in Tunis. Remaining in this post until 1885, work undertaken at Cyme, Thasos, Imbros and Lesbos yielded important scientific results. Finally, after unearthing valuable specimens near Carthage and Meninx in 1883 and 1884, Dr. Reinach received an appointment two years later from the National Museum of Antiquities in St. Germain. After seven years he became Assistant Keeper, and so successfully did he fill this post that in 1905 he gained the coveted appointment of Keeper of the National Museum of France.

Among the vast list of Dr. Reinach's scholarly publications it is naturally only possible to mention a few of his most famous works. In the field of classic art he published in 1898 the monumental study in three volumes

entitled *Repertoire de la statuaire grecque et romaine*; while his work on medieval painting, *Repertoire de peinture du moyen age et de la Renaissance, 1280-1580*, is the standard one on the subject. Other outstanding publications are the *Manuel de philologie classique*, written about 1880, *Repertoire de vases peints grecs et étrusques* and *Cultes, mythes et religions*.

During the course of his career, Dr. Reinach was drawn into a bitter court dispute which arose over differences of supposed archeological remains of the Neolithic age at Grotte, near Vichy. In this controversy leading French scholars split into two strongly opposed factions. Dr. Reinach contended that the markings on the urns and clayware which had been unearthed proved that there was an alphabet dating back over six thousand years, and thus of far earlier date than the Phoenician system. Strongly against this theory was Mr. Dussaud, curator of Oriental Antiquities at the Louvre, who claimed that the Grotte finds were merely the leavings of a glass kiln which had been situated in this region in the XVIIth century.

In the summer of 1926, American students at the New York University Department of Fine Arts in Paris had the honor of having Dr. Reinach as head of the instructors of this institution. In England, his scholarship was recognized when Oxford University conferred upon him an honorary D.C.L. degree in 1922. For a considerable period he was joint editor of *La Revue Archéologique*. He was a Member of the Institut de France, and was honorary professor at the Ecole du Louvre. France also made him an Officer of the Legion of Honor.

C. B. C. PRESCOTT

Mr. Charles Barrow Clarke Prescott, of the Manor House, Cheshire, who died recently in London, was a versatile artist, being a portrait, subject, and landscape painter and etcher. He had been, reports the *Morning Post* of London, an exhibitor at the Royal Academy, the Paris Salon, the Royal Institute of Painters in Water Colors, and other exhibitions and had held a number of "one-man" shows.

One of Mr. Prescott's water-colors, "Cypress Reflections at the Villa Falciere," was purchased by Queen Mary in 1916.

LONDON LETTER
by Louise Gordon-Stables

I wrote last week in regard to the application made to the courts by Lord Brougham for permission to sell his XVth century triptych in order to secure funds for the restoration of the Chapel in his ancestral home. The sale has now been authorized under certain conditions. These compel the owner to submit the terms of any proposed sale for approval, and eventually to deposit the purchase money to the Diocesan Board of Finance. It is clear under the circumstances there will be no danger of the triptych going for a sacrifice price, as might have occurred under present economic conditions.

Though our London salesrooms are viewing with alarm the recent tendency to export works of art to the United States for dispersal they are unable to discover any way of checking this tendency. A controversy on the subject has been occupying the press, but after all, not a great deal can be urged at the moment that is likely to arrest the movement. With a return to more normal conditions the patriotism urged by Lord Lee at the opening of The Art Treasures exhibition at Christie's may possibly be regained. Meanwhile there is loss, not only to our auction rooms, but also to the dealers.

"Nothing priced at more than 10 guineas" is an attractive slogan that has been successfully adopted at shows of both modern and not-so-modern work. Announced on the invitation card, this caption attracts many who might not otherwise visit the show, and certainly results in quite a number of sales for the new men. In addition, every dealer in town has a certain nucleus of unsold works in his cellar. These are often early efforts of artists whose later achievements have brought them fame and wealth, so that even the immature efforts have now a reflected glory. The present period offers an excellent opportunity to find purchasers for such works at modest prices.

Soon the term of reproach implied in the "Chocolate-box" phrase will lose all its meaning, for the firm of Cadbury have commissioned some of our most talented artists, including Edmund Dulac and George Sheringham, to design boxes for their wares. No doubt a good many purchases will be made solely for the sake of the decorated box. Meanwhile the cause of a closer link between art and industry is served, and the commercial man begins to realize that he cannot afford to do without the skilled designer. Furthermore, many artists will lose this sense of false pride concerning commercial application of their talents.

A loan exhibition of the Reign of Queen Elizabeth is announced for the near future, in aid of the Young Women's Christian Association. The Charles II show last autumn was for the same purpose. No details as to the exhibits this year are yet forthcoming, but one surmises that needlework and tapestry will be represented quite as fully as the pictures and furniture.

NEW YORK
AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street
November 16—Jewelry, by order of Rose Osgood Brillhart. Exhibition now open.
November 17, 18—Roland Moore collection of Chinese art, and XVIIIth century English furniture. Now on exhibition.
November 18—The Francis Kleinberger collection of Old Masters and Primitives. Now on exhibition.
November 19—Fine French furniture and decorations collected by Mr. and Mrs. F. Kleinberger. Now on exhibition.

National Art Galleries
Rose Room, Hotel Plaza
November 17, 18—Fine XVIIIth century English furniture and decorations, and important English mezzotints and engravings, by order of John G. Hamilton, Inc. Exhibition opens November 13.
Plaza Art Galleries
9 East 59th Street
November 17—Paintings and screens by J. Stewart Carstairs, with additions. Exhibition November 13.
November 18, 19—In old Anderson Building, 489 Park Ave., paintings, furniture, tapestries and art objects, by order of Messrs. W. E. Atkinson & John F. Sherman. Exhibition opens November 13.
November 19—Chinese ceramic collection of Mrs. P. H. Duncan. Exhibition November 13.

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

Nov. 15—Paintings by modern masters.
Nov. 22—Paintings by old masters.
November 29—Paintings from the James Simon collection.

FRANKFORT

Hugo Helbing

Dec. 6—Estate sale of paintings by old and modern masters.
Dec. 7—Small sculptures from the Rothschild collection.
Dec. 7-8—The collection of Karl Bader.

HEILBRONN

Heinrich Hahn

November 11, 15—Paintings, furniture, far Eastern art.

DUSSELDORF

Flechtheim-Helbing-Paffrath

Nov. 12—The Moritz Leiffmann collection.

JULIUS STERN

Nov. 19—Old and modern paintings.

LONDON

Christie's

Nov. 16—Porcelain, decorative objects and furniture, consigned by E. Simmons, Esq.
Nov. 24—Fine Chinese porcelain; old English furniture; carpets, tapestries, etc.

PARIS

Hotel Drouot

Nov. 19—Rare miss. of the XIVth century.

ROME

Urbino Hoepli

November 12—Incunabula, autographs, and illustrated books from the XVth to the XIXth century.

AMSTERDAM

Mensing & Fils

Nov. 29—Painted panels from a Louis XVI salon.

THE HAGUE

Van Marle & Bignell

December 12—Paintings by old masters.

Arts of Indian Tribes of French Guiana to Be Seen

PARIS.—Relics of a distant and little-known civilization will greet the eyes of modern Parisians when the French Guiana exposition opens shortly at the Trocadéro Ethnological Museum, reports the *New York Herald* of Paris.

The exposition is being organized by J. H. Riviere, curator, and will include a wide variety of religious and household articles belonging to the obscure Indian tribes inhabiting France's South American colony, better known as the destination of deported convicts, than as the seat of a primitive, but intensely-interesting native civilization.

Beautifully sculptured little figures held together with a string into a sort of a pagan rosary, known as Baiwaknid, will feature the exhibit. Crude cotton products, brilliantly colored and authentic feathered headgear will also be shown.

GALLERY NOTE

Mr. Paul Drey, of the well known firm of A. S. Drey of Munich and New York, returned from abroad last week. He is now in this city for the winter and at the 630 Fifth Avenue galleries of the firm there will be on view, as usual, an important collection of paintings by old masters, sculpture, objects of art, etc.

Death of Arnold Seligmann Great Loss to Art World

Arnold Seligmann, well known antique dealer and connoisseur, died in his home in Paris last week at the age of sixty-two. Founder of Arnold Seligmann et Fils, Paris, he came to this country some thirty years ago and a few years later with a quick mind seeing the enormous possibilities of the United States for the art market he founded the firm of Arnold Seligmann, Rey & Company, becoming its Vice-President, with Mr. Emile Rey as President.

Mr. Seligmann in all stages of America's collecting development held rigidly to a high standard of quality in everything he sold. Both in his direct dealings with clients and in his recommendations of purchases, he held to the criterion that only the best was good enough. And in the training of his son and of Mr. Paul M. Byk this was the point he stressed. Many art collections are today a witness to this unwavering integrity of taste and advice. The late Charles P. Taft, who was a client for twenty years, relied greatly on Mr. Seligmann's judgment to guide him in his acquisitions, which at that time were made solely for his own enjoyment and for the adornment of his home. And when this collection was bequeathed to the Cincinnati Museum by its owner it thus conformed to the highest tenets of modern taste and gained wide renown for its excellence. The Delta Robbin and the Limoges portrait are outstanding, as well as the group of snuff boxes which Mr. Taft acquired from Mr. Seligmann.

The late Mortimer L. Schiff obtained from him the fine ensemble of early XVth century majolica pieces which came from the Bardae collection, Paris, as well as an excellent group of French XVIIIth century gouaches. The wide diversity of his taste is well illustrated by these important items. Henry Walters, who died two years ago, also acquired many outstanding XVIIIth century works of art as well as magnificent Italian Renaissance sculptures, and specimens of earlier date, from Mr. Seligmann over a period of forty years. The late J. P. Morgan and Thomas F. Ryan, as well as Mr. Wm. Randolph Hearst, Mr. and Mrs. George Blumenthal, and Mr. and Mrs. Otto H. Kahn were among the many other distinguished American private collectors who relied on his experience. And there is not an art aggregation of note in Europe which will not be found to contain pieces from this firm. Before the revolution, Mr. Seligmann used to go to St. Petersburg every year, where the late Czar was numbered among his clients.

Mr. Seligmann was one of the earliest dealers of premier rank to recognize the importance of American museums, and to foster their growth. He was almost a pioneer in the progressive museum development emphasizing qualitative rather than quantitative standards, and he felt very strongly that our public institutions, as well as private collections, should always strive to place only the finest art before the public. A token of this aim is the Hoentschel collection which, ob-



THE LATE ARNOLD SELIGMANN

tained from Mr. Arnold and Jacques Seligmann by the late Mr. Morgan, is now the nucleus of the Morgan wing in the Metropolitan Museum. His personal discrimination is shown by other acquisitions which the Metropolitan, as well as the Cleveland, Pennsylvania and other museums secured from him.

Mr. Seligmann was a gentleman of the old school, and had a charm of personality which showed itself not only to the rich but to everyone with whom he came in contact. His competitors became his best friends, and he encouraged the young creative artist as well as the budding collector. His understanding of art extended even to the modern field, and he assembled paintings by Toulouse-Lautrec, Renoir and other artists, solely for his own enjoyment.

Mr. Seligmann's son, Jean, has been associated with the firm for the last twelve years, and will continue the business in accordance with the ethical ideas inherited from his father.

PHILADELPHIA

An exhibition of Persian art will open November 19 in the Great Hall at the art museum. The public will have the opportunity of seeing for the first time the museum's share of the treasures discovered on the joint expedition to Persia of the Pennsylvania Museum of Art and the University Museum. These include the remains of two immense ornamented columns unique in Persian art, sculptured lions and bulls' heads, and decorated plaques representing boars and stags. There will also be shown a remarkable Sasanian wall with a fine relief of mounted horsemen engaged in a boar hunt, a sculptured wall excavated at Ray, on which is depicted King Tigran seated on a throne amidst his court, and a brilliantly colored revetment from a mosque interior of mosaic faience. This material will be exhibited in combination with the magnificent Persian rugs of the Joseph Lees Williams Collection.

The exhibition of American portraits has been strengthened by the group of paintings lent by Miss Mary Roberts Coles, which includes one of the few authentic portraits by Stuart of Thomas Jefferson.

For a second time the museum has been able, through the kindness of Lessing J. Rosenwald, to display a comprehensive collection of the work of a single artist. The winter season was opened on October 8 with an exhibition, continuing for a month, of the work of Forain.

FRANCISCI WINS MEDALIST PRIZE

The first award of the Lindsey Morris Sterling prize for the best work in bas-relief, plaque or medal design selected from an annual exhibition of the National Sculpture Society at the Architectural League, was made to Anthony de Francisci, of 500 West 114th Street, New York City, according to an announcement made this week by Charles Keck, president of the National Sculpture Society.

The prize, amounting to \$300.00 is the first to be paid out from the fund provided by the society by Mrs. Ella B. Morris of Edgewater, N. J., in memory of her daughter, Lindsey Morris Sterling, a deceased member of the National Sculpture Society whose interest lay chiefly in the design of medals and bas-reliefs. Known as the Lindsey Morris Sterling Memorial, the prize is open annually to all sculptors working in the United States, whether members of the National Sculpture Society or not.

Selection was made from a group of about two hundred works submitted by sixty sculptors and placed on public view at the Architectural League. In addition, a number of bas-reliefs and medals by well known members of the society who are not competing for the prize are on view. The prize was awarded by a jury composed of three well-known American sculptors, Harriet W. Frishmuth, Edward McCartan and A. A. Weinman.

Francisci's entry to the competition is a group of thirty-seven medals, plaques and War Department insignia designed for various occasions and organizations, among them the American Institute of Mining and Metallurgical Engineering Medal designed in 1923, the Midland Utilities Medal and the Saunders Medal for achievement in Metallurgy, the Maine Centennial half-dollar, 1920 issue, the United States silver dollar of 1931, and the Turner Medal for the National Concrete Institute.

Anthony de Francisci, who is considered one of the foremost medallists in this country, was born in Palermo, Italy, in 1887 and received his art training at Cooper Union and at the Art Students' League. His technical apprenticeship was spent with Philip Martiny, Hermon A. MacNeil and Adolph A. Weinman. In 1921 he won the Peace Dollar competition, and in 1927 the competition for the Union Square Memorial flagpole. In 1928 he was awarded the Salutus medal of the Numismatic Society. He is at present an instructor at Columbia University and at the Beaux Arts Institute of Design.

FRENCH ART IN BUFFALO EXHIBIT

BUFFALO.—In our last issue we briefly mentioned the fine exhibition of French art now on view at the Albright Gallery. Details concerning this interesting loan display will be found in the following story.

Finely representative of the classic school in France are David's exquisite portrait of "Madame de Servan" and a lovely drawing of Ingres, "Portrait of Madame Simard," both loaned by Wildenstein & Company. The four panels of Delacroix, depicting the seasons, from the Albert Gallatin collection, and a "Portrait of a Youth," by Géricault lent by the Smith College Museum of Art exemplify the early Romantic trend. A large group of superb prints have been contributed by M. Knoedler & Company, while from the Toledo Museum comes the "Casseurs de Pierres" by Millet, which is perhaps one of his best canvases. The Albright Gallery itself is particularly rich in prints and drawings of the Barbizon artists so that this phase of XIXth century French art is well illustrated.

The exhibition creates a wonderful picture of French painting of the last century, including as it does, examples of nearly every one of the artists who have made the period so great. "La Toilette de la Mariée," from the Smith College Museum of Art, is assuredly one of Courbet's finest works; while Daumier, Degas, and the Impressionists, Monet and Sisley, are in their turn well represented. The important "Madame Monet" of Renoir which, with his "Mussel Gatherers," comes from the private collection of Durand-Ruel, together with the superb Venetian painting, "Le Palais de Mula," loaned by Chester Dale, are of a quality rarely assembled in one show.

Two fine Seurats are the "Study for La Grand Jatte" from the Adolph Lewisohn collection and the "La Phare de Honfleur" owned by the Jacques Seligmann Galleries. The Chicago Art Institute has sent its outstanding painting, "The Circus," by Toulouse-Lautrec, and some choice drawings of Forain are included.

By the greatest artist of all, Cézanne, we have the masterly self-portrait belonging to the Duncan Phillips Memorial Gallery; while of Picasso there is the "Mother and Child" from the Oppenheimer collection. In the Knoedler group of prints we find Mary Cassatt in her most charming vein; and Matisse has two portraits of characteristic exotic mood.

DUVEEN BROTHERS

PAINTINGS
TAPESTRIESPORCELAINS
OBJETS D'ARTNEW YORK
PARISHOWARD YOUNG GALLERIES
OLD AND MODERN
PAINTINGSNEW YORK
677 FIFTH AVENUELONDON
35 OLD BOND ST.

MARIN 1932 SHOW HAS NEW TREND

By RALPH FLINT

For the twenty-fourth time, John Marin comes before the public of this town with new works, and for the twenty-fourth time, the exhibition is held under the particular and distinguished patronage of Alfred Stieglitz. Thanks to the vigorous and persistent support of An American Place by those who relish the unique standards of aesthetic appreciation and presentation for which it stands, Mr. Stieglitz is again able to continue at these galleries which have become so closely linked with his personality and his enthusiasms. As of yore, Marin starts the ball rolling for the little Stieglitz band, and while it might be supposed that such a mature and rounded artist as Marin might be content to rest a bit upon his well tried oars, those who visit An American Place during the next few weeks will find such a supposition quite contrary to the facts of the case. Last year for the first time this master water colorist began seriously to take up painting in oil and he has continued this new practice to an even greater degree during the past year, so that the present exhibition of his work is pretty much given over to the canvases. With the exception of a group of pochard notes that afford devotees a chance to own a genuine Marin (however slight) for the proverbial song, the main gallery is hung with the new oils that are carrying the long-established Marin tradition into new latitudes.

I am glad to say that, after frequent visits to the gallery, I have come to feel the basic qualities of the oils, and to recognize that Marin is at the beginning of a new era in his painting career, that is destined to be fraught with results as astounding in their



"FLEURS DIVERSES DANS UN VASE"

Shown in the current exhibition of French Flower Paintings at the Knoedler Gallery.

way as what he has wrought in his water coloring. There are five seascapes hanging together on one side of the main gallery that have all the

and these, in particular, I recommend to your attention. They are full of the sea—like Homers come into some new estate—and they have the same winning abstraction and running sense of

pattern that creep into all that Marin paints. They are tremendous works, even if they lack as yet something of that magic lightness and luminousness of his watercolors, and I am glad to feel that I have caught up with them, so to speak, since at first they were somewhat repellent to me on account of the rough and heavy pigmentation. There is a set of New York studies in oil that are again somewhat difficult for me on account of their want of surface quality, yet they are fine in pattern and compositional variety. Done in water color, they would have topped the show.

As to the water colors of this year's vintage, there are two, set on either side of a study of shipping, that are of his very finest: two wide views of land and sea that are caught up into patterns so unusual and sustained as to defy all power of analysis and pictorial reasoning. What prompts Marin to work such wonders is a mystery indeed and just how he gets such opalescent tints with such economy of means—one glows like a star-sapphire and the other like some mellow greenish jade—is something that one cannot account for. But they have a thrill to them, equal to no other works of their kind. Two or three of the water colors are visibly affected by the new oil technique and these, to any considerable collector of Marin, are highly important works, showing the transitional effects of his new experiments. Two of them are quite magnificent in their new ruggedness. Certain of the oils are hardly worth hanging, but at such a transitional time, with Marin all full of alarms and excursions, it is not a matter for much concern one way or another. At any rate, these new works are well on the way to establishing Marin as someone to be reckoned with all over again. He is apparently destined to be as unique in his oils as in his water colors.

KNOEDLER SHOWS FLOWER PAINTINGS

(Continued from page 3)

deed, and there are two small Redon studies to complete this section of the exhibition.

Dropping back to the next group we have Cézanne, van Gogh and Toulouse-Lautrec. The two Cézanne canvases are of the best, one in particular illustrating a rather more stylized attitude than one has come to expect from him. The large Van Gogh, from the Marie Harriman collection, is well known to the New York public, but each time it appears it is as if it had gathered fresh power and color. The little Toulouse-Lautrec, a delicate study of violets, is more or less a companion piece to the two lovely little Manet studies that hang alongside. Monet, Morisot and Renoir, all well represented, share with Manet the honors of the impressionist school; while Carrére, Corot, Courbet, Delacroix and Fantin-Latour form the Barbizon group from which the whole show stems. The two Delacroix flower paintings—and I doubt if many visitors will guess this romantic designer of lion hunts to be the author—are potent studies of flower forms, and the large Courbet composition is equally rare and impressive. The little Corot study of roses is another gem. Everyone knows what a way with him Fantin-Latour had when he painted flowers. There are two items from his hand, both precise and stately and delicately rendered. As Mr. Bignou says in a foreword to the catalog: "It is strange indeed to think that a common theme can inspire so many variations, especially when, as in this case, it is based on an emotionality which has been, is, and always will be, profoundly human."

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"FERNANDO D'AVALOS AND VITTORI A COLONNA" By DEL PIOMBO
One of the important group of paintings, primitives and old masters from the F. Kleinberger collection, to be sold at the American-Anderson Galleries on November 18.



"THE CONCERT" By PIETER DE HOOCH
One of the outstanding works in the sale of paintings from the collection of F. Kleinberger, to be held at the American-Anderson Galleries on the evening of November 18.

Purchase Fund of Whitney Museum to Aid American Art

Further details are now available as to the distribution of the \$20,000 which, as was announced in a previous issue of *THE ART NEWS*, is to be spent by the Whitney Museum of American Art in purchasing pictures by living American artists. The choice of works will be made from the First Biennial Exhibition of Contemporary American Painting, which opens to the public at the above institution on November 22, and will remain on view until January 4.

The museum believes that the surest way of fostering a national art is by actual support in terms of purchases, as well as by the publicity given by holding exhibitions. Recognizing the grave position in which the artist finds himself today, the museum has decided, in addition to making the above expenditure, to apply its full energies to the sale of canvases shown in the exhibition to public and private collections. About one hundred and sixty artists have each been invited to contribute a canvas of their own selection, which thus makes the show unique of its kind. The list of artists was carefully compiled by the museum in order to make the display as comprehensive as possible, so that every section of this country will be represented, and all complexions of contemporary American art will find expression. Although every good artist may not be included, and men of merit equal to those shown may be omitted, nevertheless the exhibition will give an excellent panorama of what is going on in this field today.

The budget of \$20,000 for purchases is not to be considered as prize awards. The Biennial furnishes the museum with the opportunity of obtaining works to augment its permanent collection, the principal purpose of which is the establishment of a completely representative picture of our native art. In concentrating at this particular time on the work of living artists, the Whitney Museum for the moment relinquishes the other phase of its activity—that of rounding out its collection of earlier work. The urgency of the times makes this decision absolutely imperative. The selections from this exhibition will be based entirely upon the merits of the canvases, and will be made before the show is hung. Announcement, however, of the purchases will not be given out until after the close of the Biennial, when they will be displayed in the following Annual Exhibition of Acquisitions.

Boston Exhibits

Notable Bequest Left by C. H. Tyler

BOSTON.—On October 26 there opened at the Museum of Fine Arts one of the important exhibitions of the year—that of furniture, silver, prints, and other objects bequeathed to the museum by the late Charles H. Tyler of Boston. The exhibition completely fills the series of galleries in the Renaissance Court although only a part of the great collection is shown. It includes, however, all the top pieces, and represents every category of Mr. Tyler's interest as a collector. In many instances, where there are three, four, or even more items practically identical in character, only one is shown. The limited exhibition space for such a collection has, however, not been a drawback, since each piece, in company with examples of the highest merit, may be seen to advantage. It is unquestionably an impressive assemblage of American furniture which also includes a few important Continental examples, recalling America's close relationship with Europe.

From the standpoint of the museum, the XVIIth century material constitutes the most important group, since with few exceptions the present exhibits in the earliest American rooms are lent. This group also represents the most unusual and complete section of the Tyler collection. The chests, alone, form a most notable series. There are three Connecticut chests, two with "sunflower" decoration of almost identical style, and a third with the "tulip" pattern. A court cupboard, practically a duplicate of one at Yale University, also bears this same "sunflower" pattern. The "Mary Pease chest," well known to students of American antiques, is an example of the pure Hadley type. The ornamentation covering the whole face of this specimen is incised and enriched with black and red paint. In addition, there are two other court cupboards of different styles, with turned and applied ornaments, carvings and mouldings. Associated in the same gallery with these pieces are other important chests of drawers and early chairs, including Turkey work covered, and Carver types. Other unusual exhibits include three candlestands of iron and brass with hour glass decoration and sprung bases, a tortoise-shell clock and fine old Dutch mirrors and jugs imported to the Colonies during this period.

The XVIIth and XVIIIth century English chests are closely related in style to the American pieces, as are several English turned chairs of early date. Another room, mainly devoted to early XVIIIth century objects, includes several pieces obviously made in the country after the styles current in more sophisticated centers. Of these, a painted pine court cupboard and two chests on frames of William and Mary type are both unusual. A chest of drawers with

Catalog of George Blumenthal Sale Now at Art News

The sale is announced of the art collection of Mr. George Blumenthal at the Galerie Georges Petit, 8 Rue de Sèze, Paris, on December 1 and 2. The dispersal will feature paintings by Old Masters, drawings and engravings, as well as a notable group of XVIIth century furniture. Readers may consult the finely illustrated catalog of this dispersal at the offices of *THE ART NEWS*.

with bracket and wall clocks, scones, barometers, and an unusually fine pipe box. Several globes of various dates, Liverpool pitchers with ship designs, and silver further enrich the exhibition. The silver in itself is an important group, including pieces made by John Coney, Jeremiah Dummer, Paul

Revere, Sr. and Paul Revere, by John Coburn, John Burt, William Homes, and others.

The exhibition will remain on view until November 27 when the numerous items, together with other objects not now shown will be dispersed in the period room.

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Many Important Paintings in the Kleinberger Sale

(Continued from page 3)

Francis, Earl of Wemyss, Ralph Willett, J. W. Willett, A. Stewart and Andrew Geddes. Later after its acquisition by Baron de Beurnonville of Paris, the canvas was secured by Madame Levaiguer of the same city. Among the exhibitions in which it has figured prominently are displays held in Florence in 1737 and 1767; the London British Exhibition of 1861, and the Rembrandt Exhibition held at the Detroit Institute of Arts in May, 1930.

"The Concert" by Pieter de Hoogh is another XVIIth century Dutch masterpiece which has a brilliant record, having passed through the hands of the following well known Amsterdam collectors:—Servad (1778); Ploos Van Amstel, Engelberts and Tersteeg (1808); R. Van Yperen and A. R. Jolles (1812). After this latter date, the painting came into French possession, the list of Parisian owners including the Baron E. de Beurnonville, and MM. Desmottes, Lille and Talmadge, as well as the Sedelmeyer and Durand-Ruel Galleries. Among the exhibitions in which it has figured are: "Dutch Masters of Interior Painting," Berlin, 1929; "Old and Modern Masters," (American-Anderson, 1931) and the display of Dutch XVIIth Century Paintings, also held in New York in 1931. This beautiful and typical example of the Dutch master, in which light from an open casement window plays over both figures and clavichord, is described and illustrated in Dr. W. R. Valentiner's *Pieter de Hoogh*, 1931. It is also recorded in Hofstede de Groot's *Dutch Painters*, 1907, Volume I, and was discussed in an article by C. Brière-Mismé in the *Gazette des Beaux Arts*, Paris, 1927. An interesting portrait of an old man by Gerard Dou also appears in the XVIIth century group. It, too, has passed through outstanding collections, and been described and illustrated by eminent authorities. New York art lovers saw this work in the exhibition of Dutch XVIIth Century Paintings held in 1931.

Earlier Dutch works include "The Crucifixion" by Geert Tot Sint Jans, which was reproduced in the November 5 issue of THE ART NEWS. Painted about 1490, records show that in 1862 this important primitive was in the collection of Herr P. J. Weyer of Cologne, and that it later came into the possession of Dr. Bock of Aix-la-Chapelle and of Prince von Hohenzollern-Sigmaringen. In September, 1928, the canvas was exhibited at the Alte Pinakothek, Munich. In a MS certificate dated Berlin, 1929, which accompanies the painting, Dr. Max J. Friedländer makes the following statement: "A highly remarkable and very well preserved Dutch work painted about 1500 and as such, an object of the greatest rarity. By the same master is a picture of St. Martin in the Johnson collection in Philadelphia, catalogued as by Geertgen Tot Sint Jans, and which is certainly very close to the work of this Haarlem painter."

"The Conversion of St. Paul," by Jean Bellegambe, which we illustrate in this issue, is one of the most magnificent of the primitives in the Kleinberger catalog. Dr. Friedländer, whose authentication also accompanies this work, refers to it as: "An excellently preserved masterpiece by Jean Bellegambe, who was active in Douai about 1520, excelling in its unusually dramatic action. The picture was exhibited in Bruges in 1902 and is reproduced in my work on this exhibition." Coming from the Monastery of St. Martin, near Douai, it has been in the collections of A. Verhaegen, Meierlebeke and of Yves Perdoux, Paris. When shown in the Bruges exhibition previously referred to, this composition was described and illustrated in Dr. Friedländer's catalog, while the well known French expert, Louis Reau, also dealt with it extensively in his hand book on the loan exhibition of French Primitives held in New York in 1927. Other important loan displays in which this work figured, include the exhibition of Ecclesiastical Art held at the Museum of French Art in New York in 1928, the Rochester Memorial Art Gallery show of 1929,



PORTRAIT OF A LADY IN A BLUE DRESS *By GOYA*
This canvas, which is accompanied by a ms. certificate by Dr. August L. Mayer, is included in the sale of the Kleinberger painting collection, to be held at the American-Anderson Galleries on the evening of November 18.

and the great French Exhibition at Burlington House in 1932. In addition to the catalogs already cited, this important primitive appears in two other well known publications—*Die Brügger Leihausstellung von 1902*, Berlin, 1903, and *Wilhelm Hausenstein's Tafelmalerei der Alten Franzosen*, Munich, 1923.

"The Adoration of the Kings" by Ambrosius Benson, likewise accompanied by Dr. Friedländer's ms. authentication, is notable for the rhythmic grouping of the gorgeously clad figures of the Magi and for the effective use of architectural setting characteristic of this artist. This painting, which has passed through the collections of A. K. Gardiner and Dr. J. E. Stillwell, was also included in the New York loan show of Flemish Primitives previously referred to, as well as in the Flemish Art Exhibition held in Antwerp in 1930. Another important work of this same school is the "Rest on the Flight into Egypt" by Henry Met de Bles, which is especially notable for the delicate and poetic rendering of fields and distant hills. This panel, dating from about 1515, is another work which was included in the Flemish Primitives show. Accompanied by the manuscript authentication of Dr. Hofstede de Groot, is a three-quarter length portrait of Breughel the Younger, by Rubens, a cradled panel, dated 1610. In the exhibition of Old and Modern Masters held at the American-Anderson Galleries in 1931, New York art lovers became acquainted with this interesting portrait, while it was shown abroad at the British Institution 1857, and at the Royal Academy in 1877. Previous owners include Lord Methuen and Herr Peltzer of Cologne.

Important XVIIth century works by Venetian masters include Tintoretto's majestic three-quarter length "Portrait of a Venetian Senator," effectively set against a landscape background with river, distant spires and graying sky. Painted between 1550 and 1560, the canvas has passed through the Nemes collection of Munich and that of Duhamel in Paris. The portrait is characterized by Berenson as an excellent example by the master. Also in this group is an interesting Tiepolo sketch, "Allegory of the Poet Geresio Soderini," a study for a ceiling originally executed for the Soderini villa in Fiume. Since the villa was destroyed during the war, only this sketch remains as record. In addition to being described and recorded in several authoritative European reference works, this study was included in the exhibition of Italian Baroque Painting held in New York in 1932. Originally it

was purchased from the Soderini family by E. Warneck of Paris.

Earlier Venetian art in the Kleinberger collection is illustrated by the canvas depicting Ferdinand d'Alvalos and Vittoria Colonna by del Piombo, which has been in the collections of Tommaso Ruffo of Ferrara, the Marchese Sant'Angelo of Naples and Trutti of Paris. The quality of this important double portrait is attested by its inclusion in a very long list of authoritative art and reference books. It was shown in the Exhibition of Italian Paintings held in Paris in 1909, and in that at the Baltimore Museum of Art in 1926.

Professor Oswald Siren in his monograph on the "Portrait of a Young Man" by Buonconsiglio, which is also a feature of the Italian group, com-

ments on "the great charm and minute care" characteristic of this bust length composition in which the beautifully placed figure gains subtle emphasis through the delicate landscape vista to the left. Professor Siren's monograph is sold with the painting, which was formerly in the collections of Marchese Pallavicini of Genoa, and in that of Prince Del Drago of Rome. Francesco del Rossi is represented by a portrait group formerly in the Marchese Pucci collection, France. When loaned to the exhibition of Old Masters held at the Minneapolis Institute of Arts in 1929 this work was fully described in the bulletin. The manuscript opinion of Bernard Berenson which appears on an accompanying photograph is as follows: "The original of this photograph is an autograph work by Francesco Salvati, one of the greatest Italian portraitists of the XVIIth century."

In the very abbreviated list of German works is the lovely "Head of the Virgin" by Cranach the Elder, which has passed through three very notable Milan collections, and been exhibited both at the Brera and in the display of German Primitives held in New York in 1928. It is described and illustrated in A. Venturi's *La Galleria Crespi*, Milan, 1900, and recorded in Marcel Nicolle's *Catalog de la Galerie Crespi*, Paris, 1914.

Among the later examples, is Natterer's delightful "La Comtesse de Monttrel as Diana, with Cupid," which was purchased direct from the descendants of the sitter at Avignon in 1902 and was shown in the Brussels Exhibition of French Art of the XVIIth century held in 1904. Also in the French group is Fragonard's "Mother and Child," which is characterized in Giles Feral's ms. opinion as follows: "An authentic work by Honoré Fragonard. This picture, which is remarkable in quality, is an interpretation of Rembrandt's 'Holy Family' in the Hermitage, which Fragonard admired in the former collection of the celebrated French amateur Crozat."

Spanish XVIIth century art is represented by two Goyas. One of these, "Lady Playing a Harp," which is signed and dated 1795, was shown in an exhibition at the San Diego Museum in 1928. It has been in the collections of T. Fischer and A. Picard of Paris. In the other, "Portrait of a Lady in a Blue Dress," painted about 1790, the great Spanish artist has placed within an oval one of his remarkable characterizations—a woman with powdered hair and intelligent brown eyes. The painting comes from Julius Böhler of Munich and is accompanied by a ms. certificate by Dr. August L. Mayer, describing it as: "A remarkable, single handed work by Fr. de Goya, to be dated around 1787-91. I am reserving for myself the initial publication of this work, which will naturally appear in the next edition of my book on Goya." Other XVIIth century works include Constable's landscape, "Stoke-by-Nayland, Suffolk," painted about

The base of this westerly facade of the Industrial Arts Building will be formed of slabs of marbles approximately 2' in width and covering the entire length of the wall; these slabs will be marked with the name of the marble, its origin and its relation to the decoration directly above.

The various motifs, which will be executed in various manufacturing plants throughout the country, will portray such of the basic industries as lumbering, mining, farming, fishing, transportation on water, land and by air, and likewise, the expression of the great city; all carried out in the same large scale and crystallizing the conception of our growth through a century.

The jury of award gave high praise for the fine quality and beauty of the designs submitted and stated that Mr. Ulreich's portrayal was selected not only for its fine quality as a mural, but because it seemed the best suited for expression in marble.

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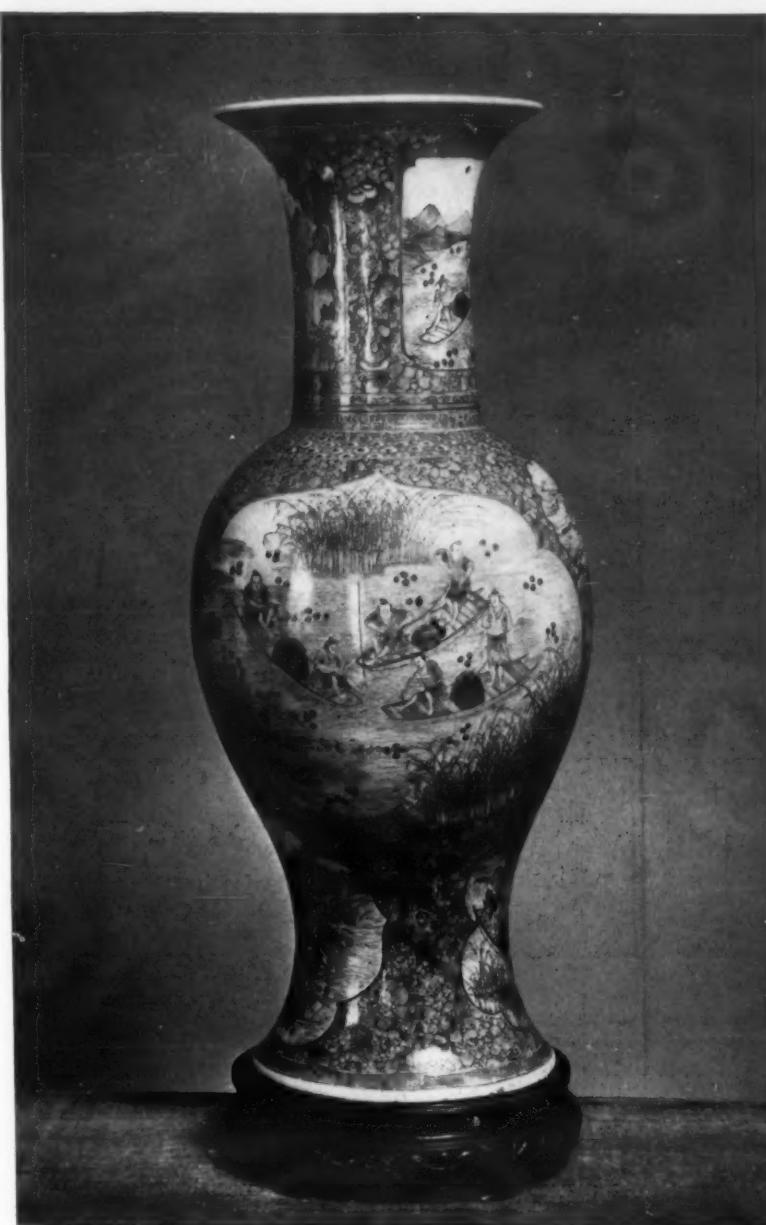
Distinguished examples of the work of the best XVIIth century ébénistes of Paris, covered in rare Aubusson and Beauvais tapestry, occur in the one-session catalog of fine French furniture and decorations collected by Mr. and Mrs. F. Kleinberger now on exhibition at the American-Anderson Galleries, Inc. Other offerings included in this dispersal, which will take place on Saturday afternoon, November 19, comprise bronze, terra cotta, stucco and wood sculptures by such important masters as Coysevox and Carpeaux. Porcelains, faience, clocks, candelabra and garnitures are further found in this collection, consisting mainly of pieces acquired by Mr. Kleinberger during the early part of the present century for his Paris apartment. Many of these items come from important collections. Others were secured from such well known Paris dealers of the time as Lucien, Israel and Eugène Kraemer.

Three notable bronze mythological groups by Coysevox, the well known sculptor of the Louis XIV period, are "Hercules Vanquishing the Nemean Lion," "Hercules Strangling the Serpents of Hera" and "Hercules Vanquishing the Erymanthian Boar," all from the collection of the Comte de Mongeux, Paris, and French & Co., New York. A stucco group and a stucco statuette by Carpeaux gain added importance from the fact that original plasters by this XIXth century sculptor are rarely found, even in museums. One of these is "La Tendresse Maternelle," which was acquired from the Carpeaux sale at the Galerie Manzi, Joyant in Paris in 1913. No bronze casts have been made from this original figure, executed in 1870. "Pêcheuse de Vignots," another original work, likewise never cast in bronze, is inscribed and dated 1874. This charming figure, which is illustrated in Ernest Chesneau's *Le Statuaire, J. B. Carpeaux*, was shown in the Exposition Nationale de Beaux Arts, Paris, 1894 and later appeared in the Carpeaux sale in Paris in 1913.

A finely proportioned tulipwood parquetry commode mounted in bronze doré is another noteworthy XVIIth century example, the central ornament featuring a group of martial trophies in inlay. Also of the Louis XVI period is an inlaid commode—a break-front piece in tulipwood with three drawers. Both of these specimens come from well known Paris collections. Three important examples of the secrétaire à abattant, variously developed in kingwood and tulipwood, appear in the collection, one of them secured from Lucien Kraemer of Paris and the other from the collection of Comte de Brouillon of St. Cloud. In addition to the laque settees, there are three carved and gilded pieces of the same type, covered in fine XVIIth century Aubusson, two of them companion pieces. En suite with these latter specimens are two pairs of carved and gilded armchairs, all from Eugène Kraemer.

In the Louis XV group occurs a delightful small piece—an inlaid kingwood oval work table, mounted in bronze doré. Also of high quality is a bois de rose knee-hole writing table. Both of these examples come from the collection of M. Gouraud of Paris.

Rare and interesting pieces come up in the section devoted to porcelains, faience and other objects of art. These include a pair of Urbino decorated majolica standing salt cellars with winged caryatides at the corners and an inscribed circular majolica dish, both of the XVIth century. Louis XV Meissen, numbers two matching pairs of candelabra, with the rare original bases. Other choice candlesticks made at Meissen during the Louis XV period, as well as charming groups and statuettes, occur in the collection. A group of French pastels and drawings of the XVIIth century rounds out the catalog.



FAMILLE VERTE HAWTHORN VASE
KANG HSI PERIOD
This important specimen, formerly in the collection of King Alfonso XIII of Spain, is a feature of the Roland Moore dispersal at the American-Anderson Galleries on November 17 and 18.

ROLAND MOORE CHINESE ART

Sale November 17, 18
Now on Exhibition

A superb Kanghsí green hawthorn vase and a pair of Imperial Chien-lung famille rose temple vases, formerly the property of King Alfonso XIII of Spain, appear in the Roland Moore collection of Chinese art, now on exhibition at the American-Anderson Galleries, prior to dispersals the afternoons of November 17 and 18. The catalog comprises decorated and single color porcelains, pottery, bronzes, and semi-precious mineral carvings. Many of these pieces are exquisitely fitted as lamps and have appropriate shades specially designed by Mr. Moore. A small, choice group of XVIIth and XVIIIth century English furniture and some Flemish tapestries is also featured.

Splendid examples of Kanghsí famille verte porcelains are found. The magnificent green hawthorn baluster-

form vase already referred to was originally the gift of the Emperor Kanghsí to the Spanish Royal family and was taken to Paris by Alfonso when he left Madrid. The illustration shows the delicate feeling of the brush work, which depicts the ancient Chinese method of mussel-fishing, in pastel blues and aubergines. Also notable in this group are a pair of temple vases, on which are portrayed audience scenes, and an important five-piece garniture, complete with covers, comprising three baluster vases and two beakers, enameled in the typical manner with landscapes, birds and flowers.

In the famille rose class the pair of Imperial temple vases from the collection of King Alfonso, with the six-character Chien-lung mark, is richly ornamented with white goats sporting in a meadow, and beautifully enamelled around the neck and foot with flower and leaf designs on a rose pink ground. A pair of Imperial famille rose bottle-form vases, coming from the Pierpont Morgan collection, are painted with decoration of children, fruit and flower motives, and have the six-character seal mark of Chia Ching under the foot.

Noteworthy among the jades, is a Chien-lung carved fei-ts'ui incense-burner measuring almost eighteen inches in height. In the shape of a bronze-form koro, this piece is mounted by a double pagoda with twelve bells and the translucent white jade is marked upon one face with a streak of the prized kingfisher green, skillfully used to enhance the carved bird design. Two other important carved jades are mounted as lamps. One of these bronze-form vases is of fei-ts'ui jade; while the other is a Chien-lung piece in white.

Single-color porcelains and pottery form a prominent section of the catalog, with practically all the glazes of the Ming and Ching dynasties well represented.

In the second session is a choice group of English furniture of the XVIIth and XVIIIth centuries, which includes fine Jacobean, Cromwellian, Queen Anne, Chippendale, Hepplewhite and Sheraton examples. Among the many fine English Chippendale mahogany pieces of the XVIIIth century is a settee covered with antique needlepoint of floral and classical design; while a gallery top table, having triple colonette legs joined by a pierced and fretted X-stretcher, is also outstanding in this section. Two Chippendale pieces of note are a dressing table and a pair of carved mahogany side chairs. A number of very attractive smaller examples, including a fine gallery-top mahogany tilting table, are also to be found in this section. Finely representative of the Queen Anne period is a carved walnut wing chair covered with antique crimson silk, embroidered in chinoiserie floral designs.

The authenticity of the attribution of each item in the catalog has the personal and specific guarantee of Mr. Moore.

BRILLHART JEWELRY

Sale November 16
Now on Exhibition

Twenty-eight pieces of jewelry, to be sold by order of the owner, Rose Osgood Brillhart, of New York, is now on exhibition at the American-Anderson Galleries, prior to their sale at auction on Wednesday, November 16, at 3 p. m. They are all of the finest quality, in platinum mountings, valuable, beautiful and in exquisite taste, and comprise some of the most flawless of precious stones available in modern settings of the very finest workmanship.

PLAZA ART GALLERIES

FOX THEATRES ET AL. COLLECTIONS

Sales, November 17, 18, 19
Exhibition, November 13

The exhibition which opens on Sunday, the 13th, under the auspices of the Plaza Art Galleries, Inc., in the former Anderson Gallery Building at 59th Street and Park Avenue, is one of unusual interest. The collection of Oriental rugs, paintings and furniture on display was assembled by experts of the Fox Theatres Corporation, from this country and abroad, with the intention of furnishing three de luxe theatres. Due to economic conditions this plan never materialized. The sale will take place on the afternoons of November 18 and 19, by order of the receivers, Messrs. W. E. Atkinson and John F. Sherman.

Outstanding features are an unusual Tabriz animal silk carpet, a Brussels Renaissance Tapestry depicting a wrestling match, and paintings by old and modern masters including works of Oudry, Murillo, Longhi, Alma Tadema, Leemputten, Eastman Johnson, Jacque and Rosa Bonheur. A magnificent jeweled shrine of Burmese origin should attract considerable attention. Among the furniture will be found a complete set of Renaissance chairs finely executed, evidently by the hand of an unknown master. The greater part of the collection is composed of replicas of great museum examples of all periods.

On view at the Plaza Art Galleries, Inc., 9 East 59th Street, is the Chinese ceramic collection of Mrs. P. H. Duncan, of Chevy Chase, Md. This aggregation includes examples of all periods back to the XIVth century and some prior to that. It is of unusually wide scope and should prove of interest to all collectors of Oriental. Public sale will take place on Saturday, November 19th, at 2 P. M.

Also on view at the Plaza Art Galleries, Inc., will be found the remaining paintings by J. Stewart Carstairs (bankrupt) with additions. These works together with a few painted screens by Mr. Carstairs will be sold on Thursday evening, November 17th.

(Continued on page 14)

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COMING AUCTIONS

(Continued from page 13)

NATIONAL ART GALLERIES

COLLECTION OF JOHN G. HAMILTON, Inc.

Sale November 17, 18
Exhibition November 13

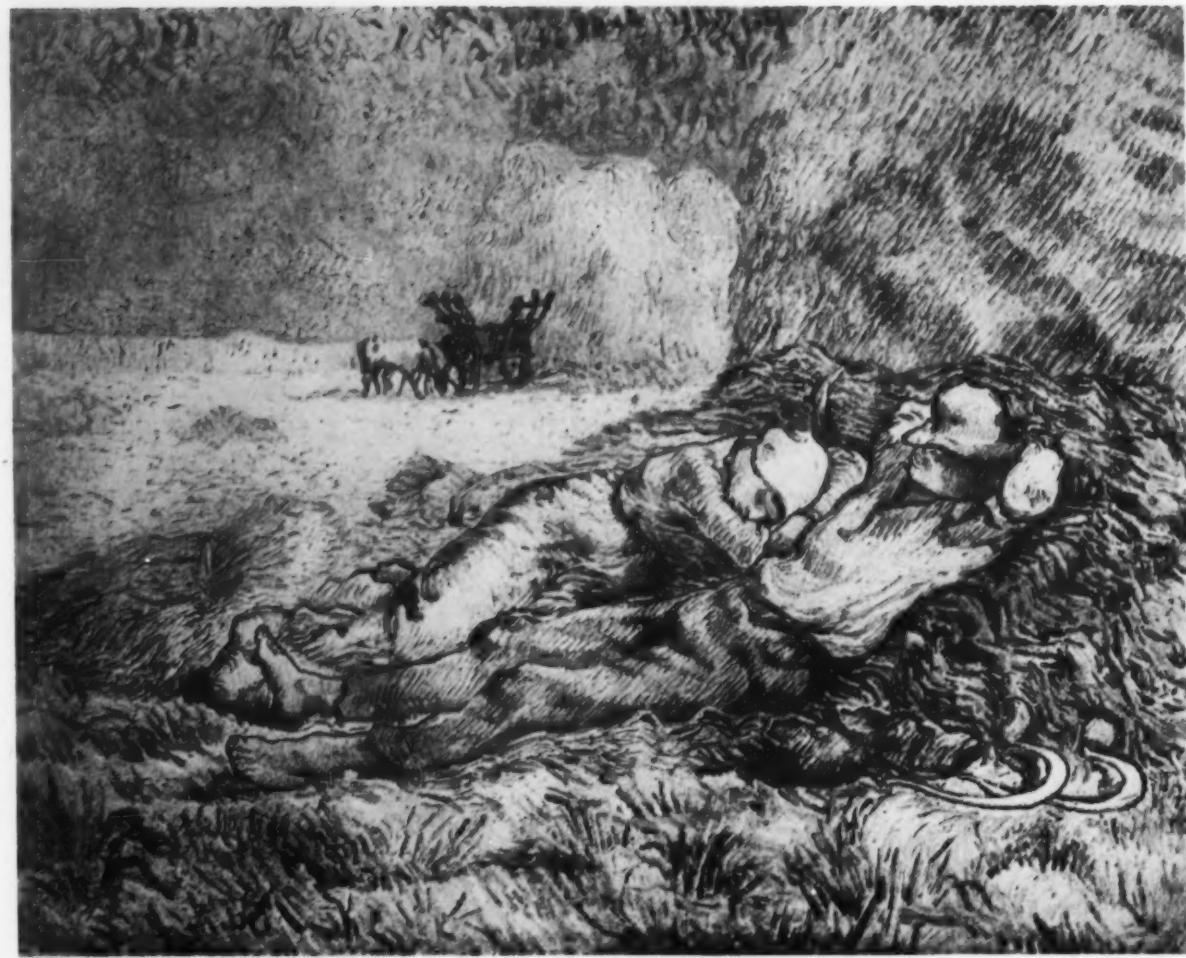
Fine XVIIIth century English furniture and decorations, and a collection of English and Early American mezzotints and engravings, will be sold by auction at the National Art Galleries, Rose Room, Hotel Plaza, November 17 and 18, by order of John G. Hamilton, Inc. Exhibition will open November 13.

The furniture features in especially fine groups English XVIIIth century Sheraton mahogany, including arm chairs, book shelves, screens, work and writing tables, cupboards, etc. Of particular importance are a bow front sideboard and a roll-top desk, both displaying the elegance of proportion and line characteristic of this style. Two sets of side chairs and a number of pieces of the "bamboo" type are also of especial appeal to the collector. The Chippendale group offers in addition to several fine tilt top tables a set of six of the much sought ladder-back chairs, and another ensemble of dining chairs. A representative selection of Georgian types includes a model of a coach, in fine state of preservation. Among the many other mahogany pieces of various periods one notes a secretary bookcase and an important four post tester bed. A pair of important Adam pine pedestals elaborately carved stand out in this section of English furniture, as does also a grandmother's clock by Robert Apps. Other clocks, mirrors of many kinds, and a few pieces of French and Directoire furniture are also to be noted, as well as some fine lamps, candlesticks and candelabra. The latter category features a pair of Cork crystal specimens together with a pair of antique crystal candlesticks, both Irish, XVIIIth century. Among the smaller items of furniture are a number of charming desk ornaments, tea caddies, footstools, small tables, etc., many of XVIIIth century date.

A Worcester tea and coffee service, and a Crown Derby dinner set are notable among the XVIIIth century English porcelains; while the silver items include George III and IV pieces, as well as some Georgian Sheffield examples.

The collection is rounded out by a number of objects of decoration, comprising among others bronze and marble figures, and XVIIIth century European oil paintings depicting hunting and rural scenes.

The second session of the dispersal is entirely devoted to rare prints, engravings and colored mezzotints. The English group features some fine portrait subjects after famous artists, executed by such well known engravers as J. Smith, Bartolozzi, William Ward, Samuel Cousins and many



By VAN GOGH

Included in the Charles Pacquement collection to be sold at the Galerie Georges Petit on December 12.

others. Hunting, shooting, turf and coaching prints are also well represented with brilliant impressions after such artists as Sartorius, Alken and Morland. Mythological, rural and genre subjects include further examples by Bartolozzi, as well as charming stipple engravings and colored mezzotints after Angelica Kauffman and Wheatley. There are also several desirable prints from the popular "Cries of London" series.

The early American offerings feature a timely group of Washington subjects; two very rare colored lithographs representing Franklin's reception at the French court; rare turf prints mainly devoted to famous race horses and racing scenes, and a number of mid-XIXth century yachting prints. Also notable are a group of old New York views, and several Curiel and Ives subjects, including prints from the "American Homestead" series, Western subjects, New York scenes, etc. A group of Japanese woodcut prints, formerly in the Fairchild collection which was once on loan exhibition at the Boston museum, comprise examples of Utamaro, Shun-sen, Kuni-sada, Yei-sen, Kuniyoshi and other masters. A group of Early American and English maps, and a few autograph letters complete this session of the dispersal.

AUCTION PRICES
OF THE WEEKBORDEN ET AL. FURNITURE,
SILVER, ETC.

American-Anderson Galleries—English XVIIIth century furniture and silver, together with valuable tapestries and rugs, the property of Mr. and Mrs. John Borden, of Chicago, Seth Ely, James W. Lane, Mrs. John Gellatley, and of the late Katherine Clemons Gould were sold on November 4 and 5, bringing a grand total of \$79,505. We list below the highest prices obtained in this dispersal, together with the names of purchasers.

23—Pair George II silver octagonal entree dishes with covers; Andrew Fogelberg, London, 1779; Mrs. H. W. Sage..... \$540
137—Important Kirman Lavehr carpet; H. J. Goodman..... 750
231—Set of 6 Queen Anne burl walnut side chairs—English—early XVIIIth century; Roland Moore, Inc..... 1,350
244—Charles II needlepoint millefleurs hanging—English XVIIth century; M. M. Pomeroy..... 1,100
246—Rare Indo-Persian Buddhist carpet—XVIIth century; M. M. Pomeroy..... 3,000
247—Important Cairene carpet—Egyptian XVIth century; W. W. Cochran (Agt.)..... 5,100
248—Oushak medallion carpet—Asia Minor XVIIth century; Thonet Bros..... 1,100
249—Magnificent Persian medallion carpet—XVIIth century; W. W. Seaman (Agt.)..... 16,500
250—Louis XVI Aubusson pastoral tapestry—XVIIth century; E. T. Kellogg..... 1,300
255—Brussels Renaissance tapestry—episode in the wars of Alexander—Late XVIIth century; E. T. Kellogg..... 1,400
256—Flemish Renaissance tapestry—the meeting of Alexander and Roxana—late XVIIth century; Boris S. Said..... 1,300
257—Louis XVI Aubusson tapestry, danse rustique—XVIIth century; Joseph V. Reed..... 1,100
258—Louis XVI Aubusson tapestry, Le Cadran Solaire—XVIIth century; E. Rogosin..... 1,000
259—Louis XVI Aubusson tapestry, Les Oiseaux Captifs—XVIIth century; E. T. Kellogg..... 1,500

HOYT FURNISHINGS

American-Anderson Galleries—The furnishings of "Five Oaks," the estate of the late Mrs. Edward C. Hoyt, were sold on October 31 and November 1, bringing a grand total of \$44,545. We list below, the highest prices paid in this dispersal, together with the names of purchasers:

521—Kirman carpet; Stanford White \$625
536—Set of fourteen carved oak high-back dining chairs, Chas. II style; C. F. Leary..... 630
589—Finely carved mahogany Adam settee in striped velours; W. T. Kenneth..... 975
613—Chippendale carved mahogany 4-post canopy bedstead; W. T. Kenneth..... 900
627—Queen Anne maple hooded high-boy, American, XVIIIth century; L. J. Marlon, Agt..... 600

CLEVELAND

Two exhibitions, showing modern tendencies in the field of art, now form the center of interest at The Cleve-

land Museum of Art. One is the Exhibition of Modern Architecture, organized by the Museum of Modern Art, the other the collection of Modern Hungarian Paintings that is being circulated by the College Art Association.

Of paramount interest locally are two special models, accompanied by series of drawings, which illustrate a housing project for the rehabilitation of a downtown "blighted area" in Cleveland.

The two exhibitions were opened on October 27th, and will remain through December 4th.

Plans are being formulated by The Print Department of The Cleveland Museum of Art for an exhibition of cartoons to be held from January 10th through February 12. Correspondence is being carried on with the leading cartoonists of America, in an effort to secure a really comprehensive and worthwhile display that will be representative of the best contemporary work in this field.

Any professional cartoonist who has not been approached may secure information by writing to Henry Sayles Francis, Curator of Prints and Paintings at The Cleveland Museum of Art.

NEWARK

The plan for the museum's Sunday opening has been worked out on the initiative of the museum staff. Because of a cut in its current budget, the museum was forced early in the year to adopt a new schedule of hours involving closing on Sundays, Mondays, holidays and evenings. Salaries were cut from sixteen to thirty percent, and some members of the staff dismissed. It is hoped that after the first of next year the new city budget will make sufficient allowance for the continuance of the museum's Sunday openings.

Simultaneously with this change in the museum's schedule, the trustees have voted to undertake as an experiment a change long contemplated, namely, the advancing of the museum's opening hour from eleven A. M. to ten A. M.

CASSIRER AUCTION HAS FINE RESULTS

By FLORA TURKEL-DERI

BERLIN.—Large crowds attended the dispersal at Cassirer's of the estate of Geheimrat Frenkel, of objects from other private collections, and of the collection Dr. S. of Berlin. In addition to many collectors and dealers there was a goodly representation of museum directors from here and abroad. It was an auspicious beginning of the auction season, and the lively atmosphere which reigned throughout the sale was reminiscent of the prosperous days of the past. With very few exceptions all the pictures were sold at prices which testify to a new hope in a stabilization of economic conditions.

The second day, the dispersal of pictures by the late Lesser Ury took place and attracted many people interested in his work. It is gratifying to report that this comprehensive material was sold almost in its entirety and that in several instances conspicuously high prices were reached.

The series of pictures and water colors by the late Lovis Corinth, representing stage settings and costume designs for "Faust," also included in the Cassirer sale, were acquired by the art dealer Nicolai of Berlin for M22,000 and M4,100 respectively.

The highest prices obtained for works from the various collections in this dispersal are listed below:

F. V. Lenbach, Portrait of Blismark	5,800
Daubigny, "Bords de l'Oise"	2,300
Diaz, "Le Bain"	3,750
J. Dupré, "Landscape"	4,300
Troyon, "Tempest"	1,800
Troyon, "Landscape with Cows"	1,400
R. Carrera, two "Portraits," companion pieces	2,450
Guardi, two "Views of Venice," companion pieces	2,500
Van Beijeren, "Still Life"	4,650
Brekelenkam, "Lady and Cook"	2,900
Fyt, "A Bunch of Flowers in a Vase"	2,400
De Heem, "Still Life"	2,250
L. Cranach the Elder, "Annunciation" (22x26 cm.)	2,800
Edgar Degas, "Woman Bathing"	15,600
A. Renoir, "Still Life with Birds"	5,500
E. Munch, "Gaming Room at Monte Carlo"	2,560
Utrillo, "Street"	1,020
F. Millet, "Landscape with Arcadian Figures"	1,010
P. Cézanne, "Portrait of His Wife" (20.3x14.8 cm.)	8,100
P. Gauguin, "Portrait of a Gentleman"	4,100
V. Van Gogh, "Head of a Peasant Woman"	4,600
Van Gogh, "View of the Alps Towards Mont Gaussier"	11,200
A. Renoir, "Landscape"	5,600
A. Renoir, "Woman Playing the Guitar"	16,000

The dispersal at Graupe's of German and French graphic works and rare books was also successful. Several especially interesting pieces gave illustrations of the fact that such items never lose their appeal for buyers and are sure to find a ready market.

In the following list the most important items and prices of this sale appear:

Collection of Charivari prints by Daumier	M
Géricault, "Bouchers de Rome"	1,050
Goya, "Los Desastres de la Guerra"	300
Goya, drawing in India ink	520
Goya, water color	245
Manet, "Les Barrières," lithograph	185
Munch, "The Sick Child," lithograph	450
Renoir, "L'Enfant au Biscuit," lith.	135
Toulouse-Lautrec, pen and ink	100
Toulouse-Lautrec, "Au Moulin Rouge," color print	215
Toulouse-Lautrec, "Pauvre Pierrette," color print	205
Toulouse-Lautrec, "Sarah Bernhardt dans Phedre"	200
Toulouse-Lautrec, "Miss Mary Belfort"	295
Toulouse-Lautrec, "Elles," 10 sheets, color prints	1,500
Camille Corot, charcoal drawing	375
J. L. Forain, charcoal drawing	300

BOOKS:

Bartoli: Recueil de Peintures anciennes, printed on parchment	2,050
Daumier, La Caricature, 9 vols.	950
W. Hodges, Choix des Vues de l'Inde	500
Jahrbuch der Kunsthistorischen Sammlungen d. Allerh. Kaiserhauses	3,500
H. de Haarlem, 18 prints in one vol.	5,000

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Mrs. Alexander Hamilton Rice Gives Pennsylvania Fine Room

Fine XVIIIth Century Interior From the Hotel Letellier a Notable Addition to Holdings of Pennsylvania Museum.

PHILADELPHIA.—With the opening of the room generously given to the Pennsylvania Museum by Mrs. Alexander Hamilton Rice a first step is taken toward the execution of the plans for the permanent installation of the section of European art since the Renaissance. We print below the description taken from the November *Bulletin*.

The room comes from the house at 13, rue Royale in Paris, known from the name of its architect and first owner as the Hôtel Letellier, and has long been familiar to students through its selection for illustration in the great folio series *Les vieux hotels de Paris*.

The construction of the rue Royale was undertaken as part of the monumental project to honor the then reigning monarch—including the Place Louis XV, now the Place de la Concorde. After two competitions, the architect Ange-Jacques Gabriel was commissioned in 1753 to lay out the square, and in 1757 to 1770 there were erected the facades and porticos of the two palaces on the north side. Between them, to a site reserved for the church of the Madeleine, ran the rue Royale, the splendid mansions of which were to have a uniform external architecture. Their building took place very gradually. It was not until 1775, after the accession of Louis XVI, that the Hôtel d'Aumont (de Crillon) was begun at the corner, utilizing the monumental facade to the square.

The construction of the palace facades had been under the direction of the architects Letellier father and son, and it was Louis Letellier the father who purchased in 1781 the plots at Nos. 11 and 13, rue Royale.

The children of Louis Letellier included two sons and two daughters: Pierre-Loïs, architect, Louis-Gaspard, écuyer, Catherine, wife of Jean Caqué, architect, and Jacqueline Esther.

Whether Letellier *père* designed the house, in spite of his eighty-one years when he bought the property, or whether the design was actually made by his son Pierre-Louis or his son-in-law Caqué we cannot determine. In any event our room will have been executed only after his death, for on the removal of the paneling there were found two inscriptions of workmen marking the beginning and the end of the task: "Posé le 18 mars 1789" and "Savoie étoit posoit le 3 Juilla, anno 1789." Thus it was completed within a fortnight of the fall of the Bastille, which marked the beginning of the end of the old régime.

The design was well abreast of the latest fashion and of a purity and restraint then but just achieved. The first signs of reaction against the crescendo of movement under Louis XV had appeared in the *style Pompadour*, and particularly in the rooms of the Petit Trianon, begun on the initiative of that favorite by Gabriel, and completed after her death. Here in the dining-room executed in 1765 to 1768 and still preserving elements of the earlier style, we find on an overdoor a pair of sphinxes fronting a vase of fruit with acanthus foliage. A motive

not unlike that of the overdoors of the Hôtel Letellier, it is the first example in French ornament of a new classicism already inaugurated in England by Burlington, and exemplified with similar elements at Holkham a score of years before Trianon. In France the progress of the classical movement was slow, and it was not until some years after the accession of Louis XVI in 1774, and following the appearance of the great folios of English designs by the Adams, that the new decoration blossomed fully at Bagatelle, built on a wager with Marie Antoinette in 1777. The rooms of the Queen at Versailles followed in 1779-1783; those of the King still later, the *garde-robe du Roi* being from 1788-1789, at the same time as our room from the rue Royale.

Its chaste design depends on the perfect symmetry, on the simplicity of the broad surfaces, on the extreme crispness and brilliance of carving of the slender figures, urns, wreaths and scrolls, on the delicate gradations of the surviving original paint—gray and ivory and cream.

Following the removal of the paneling of this room and its replacement by casts of the ornament in plaster, the building with its remaining minor rooms was classified by the French government as a *monument historique*. Through the agency of André Carlihan, Mrs. Rice secured the room for presentation to the Museum. It has now been mounted in the greatest completeness, with flooring of antique parquet, old hardware and firebacks, and even antique balcony rails outside the windows. As the mantel of the room had been replaced in the early nineteenth century one had to be provided. Fortunately one was found of the period, of the greatest beauty, which fitted within a centimetre. It is adorned with ormolu mounts of extreme delicacy. Of the French rooms brought to America none can surpass this one for perfect quality, and none of the rooms in the Museum more perfectly exemplifies the art of its time.

Fortunate indeed is it, knowing these qualities, that some Americans have recognized the stimulation to be had from authentic examples of old French decorative art. The Misses Hewitt, from 1895, built up their marvellous collection at the Cooper Union, a wealth of crowded material second only to the Arts Décoratifs in Paris. The elder Pierpont Morgan, with princely gesture, brought to New York the vast accumulations of Georges Hoentschel, including many specimens of wood-carving and furniture under the Louis'. Mrs. Rice and other benefactors of the Pennsylvania Museum have sought, with even more fastidious discrimination, the very choicest examples, fewer in number, of the decorative art of the old régime. To the superb tapestries given by Mrs. J. Horace Harding and lent by Mr. and Mrs. FitzEugene Dixon and Mr. and Mrs. Edward T. Stotesbury, to the remarkable Renaissance room given by Mr. Chandler and eagerly awaited in place, to the supreme examples of carving in wood and stone courageously held for the Museum in the Foucalt collection and still but partly assured, comes now in the room from the rue Royale, an ensemble of the purest Parisian style and of unsurpassed quality. The rooms of the Louis XIV and Louis XV styles which the Museum has in view would fill out a series not to be equalled outside of France.

NOTES ON LONDON EXHIBITIONS

By LOUISE GORDON-STABLES

The portrait drawings of Sir William Rothenstein now on view at the Anew Galleries, Old Bond Street, are penetrating in the sense that the ordinary critic appreciates; the qualities that have made themselves manifest in the work of the sitter, are all meticulously set down for all who run, to read. In the case of the literary men such as Bernard Shaw and Walter de la Mare, T. S. Eliot, and others, it seems obvious that the artist has absorbed their output and given his conclusions. In doing this, he has not invariably produced a fine work of art, though it is seldom that he is responsible for less than an interesting one. Technically, the drawings, whether portraits or landscapes, reflect little of the newer thought of the day, so far as aesthetics are concerned, but the draftsmanship is sound and there is a refreshing absence of affectation.

At the Fine Art Society there is an Exhibition of Water-colors by the actor, Ernest Thesiger, who has taken for some of his themes New York and its skyscrapers, both by day and at night. These are amongst the most successful of his drawings, possessing the spirit of place to a greater degree than the majority of his versions of Italian and Bavarian scenes. There would seem to be something so compelling about this characteristic architecture than its form, set down with the formality it demands, at once creates its own atmosphere. While the "Hampton Court" might well be nothing more moving than a Tudor reproduction, and the "Near Lenno" somewhere in Surrey, the New York Nocturne is filled with a suggestion of the temperament of the original.

In another room "Holiday Notes" by Walter Bayes, are carried out with that curious technique of criss-crossing which for all but the student, renders them less attractive than their able draftsmanship should make them. It is not easy to understand why this artist should care for his finished work to issue forth in this guise, since it serves every time to confuse the artistic issue and to arouse a certain sense of irritation to the onlooker, in spite of the quality of the work in general.

The Exhibition at the Colnaghi Galleries, New Bond Street, of Paintings, Drawings and Prints by Stanley Anderson shows this artist to be most accomplished in all three media. I imagine this to be a man who allows nothing with his signature to go forth unless it has passed his own severest critical test, for the level of quality maintained throughout is exceptionally high. There is not an uncertain line nor a streak of fumbling color in the show. The tempera portraits are particularly able, very sure in touch and firm in modelling. The suggestion of hardness in his style is perhaps one of its assets, rather than a shortcoming, the precision of his touch proving as pleasing to the eye as it is to the mind. The low tones of his palette are well matched in the fastidious cleanliness of his line and simplicity of arrangement.

A new organization, known as The Art and Antiques Guild, has been formed with the object of protecting its subscribers against fraud in the trade, to supply information regarding the commercial stability of traders, and to promote the general interests of those engaged in the art and antique trades. It also sets out to arbitrate in cases of dispute and to provide expert representation as well as legal service.

The function of the Guild appears to be already covered in part by the work undertaken by the Antique Dealers' Association.

DANISH ART IN BERLIN EXHIBIT

BERLIN.—In the modern part of the National Gallery an exhibition of contemporaneous Danish works will be opened next month. It will be remembered that last spring the National gallery put together a collection of living German art which on its tour through the northern countries was shown in Copenhagen also.—F. T. D.

Blumenthal Gives Spinario Bronze To Metropolitan

The bronze statue, Italian of the XVth century, shown this month in the room devoted to recent acquisitions in the Metropolitan Museum, is the generous gift of Mr. and Mrs. George Blumenthal. We reprint below the article from the November *Bulletin*.

Among the few classical statues known in the XVth and XVIth centuries in Italy, none appears to have been more popular than the bronze Spinario which formed part of the donation of Pope Sixtus IV to the Conservatori in 1471. This life-size statue, as every visitor to Rome will recall, represents a nude boy, seated on a rock and bending forward as he examines the sole of his right foot as if to pluck out a thorn. The appeal of the statue in the Renaissance was twofold: first, as a "witness," clear and authoritative, of the ancient civilization to which the new culture was turning for direction; and, secondly, as a charming embodiment of that love and understanding of childhood which are so abundantly evident in the art of the Renaissance.

We may judge of the popularity of the Spinario from the numerous bronze statuettes of this subject that were made in Italy toward the end of the XVth century and in the first years of the XVIth. These little bronzes, of which the Museum possesses two, are not so much faithful copies of the original as personal interpretations of the classical theme. In the later Renaissance, however, the attitude of the artist toward the monuments of the past was no longer as naive as we find it in these statuettes. Now, in copying or imitating the antique the effort was made to approach more closely to the original.

There is in the Louvre an interesting bronze copy of the Spinario, made in 1540, that illustrates this point. The copy is the work of Giovanni Fancelli and Jacopo Sansovino and was presented in 1540 to Francis I by Cardinal Ippolito II d'Este.

Another bronze copy of the Spinario also Italian and of the XVIth century is this which has recently come to the Museum as a gift from George and Florence Blumenthal. Our statue, which, like that in the Louvre, is approximately the size of the original, was at one time in the Pourtales Collection. It still retains much of the gilding with which it was originally enriched. Although closer to the original than the earlier statuettes, it is not an exact reproduction. The principal variation is in the head; the face is more idealized, and the head is covered with short locks instead of long waving hair. There are also differences in the modeling of the body, although the artist has succeeded admirably in rendering the smooth, rounded forms of the original.

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AGREEMENT MADE IN ART EXCHANGE

BERLIN.—Negotiations between Italian and German authorities concerning the exchange of a picture by Paolo Francesco Michetti, "The Daughter of Jorio," the property of the National gallery in Berlin, for a number of works by contemporaneous Italian painters, have now been satisfactorily settled. While Michetti's huge composition which was shown at the Biennale this year will remain in Italy and find its permanent abode in the municipal palace at Pescara, the National gallery obtains in exchange for sixteen pictures by the foremost exponents of the modern Italian school and \$10,000 in cash. The feature piece is a work by Modigliani, and there are pictures by Chirico, Carrà, Funi, Montamari, Saliatti, and Severini which will worthily represent the contemporaneous Italian school in the modern annex of the National gallery where it had been lacking so far.—F. T. D.

LONDON TO SHOW RARE INDIAN ART

The wonders of Persian art exhibited at Burlington House last year amazed the West, but marvellous as that exhibition was, that of January 1935 will, it is expected, transcend it.

There will be pictures of the Mogul Empire founded in 1526, and in addition there will be Sanskrit books and manuscripts, the oldest of which are believed to date back to 1500 B. C.

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Decorative Arts In the Michael Friedsam Bequest

In addition to the review of the Friedsam collection appearing elsewhere in these pages we reprint extracts dealing with the European decorative arts and the sculptures taken from the special *Bulletin* published by the Metropolitan Museum.

The European decorative arts in the Friedsam Collection, no less than the paintings, reveal the collector's wide interests. For the most part, these examples of sculpture, tapestry, metal-work, ceramics, and other branches of the applied arts, numbering over two hundred and sixty items, are of the mediaeval and Renaissance periods. They are the product of ages, happier than ours, when the tide of genius, untrammelled by false distinctions between the so-called fine and applied arts, surged into every field of artistic expression. Naturally, there were craftsmen then as now who produced uninspired work; but they are the exception that proves the rule. The new accessions we are about to describe in the following notes give ample evidence of the high attainment of both artist and artisan in the periods represented.

SCULPTURE

The mediaeval sculpture, including works in ivory, stone, and wood, exemplifies the middle and late developments of the Gothic style. The grace of French art in the fourteenth century, when the noble, monumental character of early Gothic sculpture gave place to a more sophisticated technique and a more homely sentiment, is charmingly shown in a group of small ivory carvings. With few exceptions, these are in the form of devotional tablets hinged as diptychs and carved in low relief with scenes from the lives of Christ, the Virgin Mary, and the Saints. In some cases only one leaf of a diptych has survived; in others we have the complete piece. Such ivories as these, together with statuettes of Our Lady, were made in quantities after popular models. They are anonymous productions, not great sculpture as a rule, but with something vital in the often hasty execution that bespeaks a glorious age. In addition to these fourteenth century ivories, the group includes a few Franco-Flemish and English carvings of the early fifteenth century and a statuette of the Virgin dating from the close of the Gothic era.

A distinctive phase of Italian Renaissance sculpture is illustrated by a group of thirty small bronzes, of which the majority were formerly in the J. Pierpont Morgan Collection. The bronzes are mainly statuettes but also include among their number andirons, inkstands, and other utilitarian objects.

CERAMICS

The maiolica painters of Italy in the High Renaissance followed at humble distance the greater masters, whose compositions, popularized by engravings, they frequently copied or adopted for their gayly colored wares, to which metallic lusters sometimes added a further enrichment. This class of maiolica, with pictorial subjects, is represented in the collection by admirable examples, as is also another type in which the figure compositions are omitted or subordinated to purely ornamental motives. Of the twenty-five pieces collected by Colonel Friedsam, the majority were made at Urbino, one of the principal centers of maiolica manufacture in the Renaissance. Other pieces come from factories at Faenza, Castel Durante, and Deruta. Several may be attributed to the workshops of well-known potters; others bear the signatures of Fra Xanto, Guido de Merlino, and Patazzoli. Three cisterns are magnificent examples of the great show pieces popular in the High Renaissance.

ENAMELS

No section of the collection is more welcome to the Department of Decorative Arts than the important group of twenty-seven painted enamels made at Limoges in the sixteenth and the early seventeenth century. They exem-



SHERATON SIDEBOARD

This interesting piece is included in the dispersal of art from the collection of John G. Hamilton, Inc., to be held at the National Art Galleries on November 17 and 18. On top of this fine bow-front specimen may be seen two other features of the sale—a pair of Cork crystal candlesticks and a pair of crystal lustre candlesticks, both Irish of the XVIIIth century.

plify well a type of enameling hitherto but sparsely illustrated in the Museum. The inadequate representation of the art of the Limoges enamels during the late Gothic and Renaissance periods was all the more keenly felt because the Museum possessed, through the gift of Mr. Morgan in 1917, so superb a collection of the earlier, champlevé Limoges enamels of the late twelfth and the thirteenth century. There are some splendid examples of this earlier class of enamels in the Friedsam Collection, notably a handsome chasse of the thirteenth century, a crosier head and a pair of candlesticks of the same period, but the majority are of the type in which our collection was most deficient.

CRYSTALS

Probably no group of objects of applied art in the Friedsam Collection will prove more attractive to the visitor than the eighteen pieces of rock crystal, mainly German and Italian of the Renaissance period. The charm of this precious material, combined with enameled and jeweled metalwork to form such pieces as cups, ewers, candlesticks, and plaques, is increased by the engraver's art. Attributed to the sixteenth-century Florentine master Annibale Fontana are two oval plaques representing Hercules and Nessus and the Combat between Hercules and the River Achelous; the plaques formed part of the decoration of a casket. Also Italian and of the High Renaissance is a magnificent pax with the Pietà carved in crystal, elaborately mounted in silver-gilt enriched with emeralds and precious stones. Two beautiful candlesticks are German or Italian of the sixteenth century.

METALWORK

In the small but important group of metalwork two of the most imposing pieces are silver-gilt monstrances. One, a German work of the sixteenth century, is of typical late Gothic design with a superstructure of pinnacles, buttresses, and arches with figures of saints. In the central arch is represented the Baptism of Christ; above it appear the Virgin and Child within a mandorla; at the very top is a crucifix. Quite different in spirit is the other monstrance, which may be of Mexican origin. An inscription in Spanish states that it was a gift in 1646 from a certain Father Francesco Pedro to the church in which he was baptized. The decoration with cartouches in blue, green, and yellow enamel is related to that of another piece in the Friedsam Collection, a seventeenth-century chalice which bears a Mexican

hall mark. Both are well fashioned and rich in design.

JEWELS

Ingenious design, exquisite craftsmanship, and the sumptuous alliance of gold with enamels and gems make the Renaissance jewels in the collection a delight to the eye. It is easy to visualize these fascinating accessories of dress as giving the final touch of splendor to the rich costumes of the sixteenth century. The group of eighteen pendants in the Friedsam Collection, chiefly German and Italian of the late sixteenth century, is a representative one, including many notable specimens.

FURNITURE

The pieces of furniture in the collection are not numerous. Two fine Italian Renaissance cassoni should be noted. French furniture of the sixteenth century is represented by a cabinet and a table both elaborately carved. In addition there are several chairs and carved panels that will prove valuable additions to our collection of wood-work.

TAPESTRIES AND TEXTILES

In conclusion, we come to five tapestries and to a group of textiles, mostly European of the sixteenth and seventeenth centuries, including a few vestments.

Of first importance among the tapestries is a finely woven representation of "Christ Mocked before the People." The design repeats with minor variations the painting of this subject by Quentin Massys in a private collection in Madrid. The tapestry, which is enriched with silk and metal threads, dates about 1515. It is a superb example of Flemish weaving in the period when tapestry design was becoming more pictorial in character. Of about the same period is a large fragment of a Flemish weave representing several figures in an interior scene. A lady holds a portrait of a young nobleman; beside her stands an elderly man. The figures may represent Maximilian, his daughter, Marguerite of Austria, and her betrothed, the Duke of Savoy, Philip II. Attributed to the ateliers of Tournai is a pair of hangings, dating from the first half of the sixteenth century, depicting, within an architectural frame-work, children riding animals amidst foliage. The earliest of the tapestries is a small panel showing Saint Mary Magdalene against a flowered background. This interesting piece, which illustrates a type hitherto unrepresented in our permanent collection, is a South German work of the last part of the fifteenth century.

after the exhibition in 1929 the picture was handed to Mr. Ruck for sale within six months at the price of £12,000, but he did not sell it, and had not returned it.

Mr. Ruck pleaded that he handed the picture to Capt. the Hon. Charles Bateman Hanbury (since dead), another dealer, from whom he had been unable to obtain its return or its price, or any satisfactory explanation as to its whereabouts.

Mr. G. J. Paull, for plaintiffs, said that as far as he was aware Mr. Ruck did not appear. The picture was painted about 1650, and had been in the D'Oultremont family for 200 or 300 years.

At the same time they were not averse from selling it on condition that they knew where it was going. They got in touch with Mr. Ruck, an agent for the sale of valuable pictures and antiques, and arranged for the sale of "The Wedding" at £12,000. Mr. Ruck was to keep for himself all he obtained over that amount.

The picture was handed to Mr. Ruck on March 18, 1929, and from that day it had not been traced. One would think it almost impossible for such a world-famous picture totally to disappear. It was not until after the writ was issued that Mr. Ruck offered the explanation that he had handed the picture to Capt. Hanbury and had a receipt for it.

It was suggested, added Mr. Paull, that the document was not genuine. Mr. Ruck had also stated that he thought the picture was in America. Plaintiffs now asked only for the delivery up of the picture in view of the fact that Mr. Ruck was an undischarged bankrupt.

Countess Regine D'Oultremont de Boeuf, of Brussels, one of the plaintiffs, gave evidence as to the arrangements made with Mr. Ruck for the sale of the picture.

Evidence was also given by Mr. Frederick Seymour Salaman, trustee in bankruptcy for Mr. Ruck, and by Capt. Hanbury's secretary, who stated that he had never heard of the picture in question being in the possession of his late employer, nor had he seen it in his possession.

The jury found in favor of plaintiffs, and Mr. Justice Talbot made an order for the delivery up of the picture within three days.

Judgment was entered accordingly with costs.

Mr. Paull said he understood that Mr. Ruck was in London.

Famous Jan Steen Comes Up in Court Action in London

LONDON.—A famous picture by Jan Steen exhibited at the exhibition of Dutch Art at the Royal Academy was the subject of an action in the King's Bench Division recently before Mr. Justice Talbot and a common jury, reports the *Daily Telegraph* of London.

Count Francois D'Oultremont, of Liege, Belgium, and his three sisters sued Mr. Arthur Ruck, of Albemarle street, London, W., claiming possession of the picture known as "The Wedding." Plaintiff's case was that

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints; miniature period rooms designed by Mrs. Jas. Ward Thorne of Chicago. Admission charge for benefit of Architects' Emergency Fund. During November.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Gari Melchers.

American Fine Arts Bldg., 215 W. 57th St.—Annual exhibition of the American Watercolor Society, to Nov. 13.

American Folk Art Gallery, 113 West 18th Street—Early American paintings, etc. Special exhibition until the end of December.

An American Place, 509 Madison Ave.—Recent oils and water colors by Marin.

Architectural League—Special exhibition of bas-reliefs, models and plaques by members of the National Sculpture Society.

Arden Gallery, 460 Park Avenue—Sculpture, fine furniture and accessories.

Argent Galleries, 42 West 57th Street—Small flower paintings by Nell Witters, to Nov. 21; exhibition of work by recently elected members of the National Association of Women Painters and Sculptors.

Art Center, 65 East 56th Street—Collection of medals and medallions of the Great War formed by Dr. and Mrs. S. A. Brown, to Nov. 19; paintings by the late Dwight Williams, Nov. 14-26.

Averell House, 142 East 53rd Street—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass.

Babcock Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists.

Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Barbizon Plaza Hotel—Paintings and sculpture by Wheelock, to Nov. 19.

John Becker, 520 Madison Avenue—Isabel Carleton Wilde collection of American Folk painting, to Dec. 5.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Böhler & Steinmeyer, Ritz Carlton Hotel—Paintings by Old Masters.

Bourgeois Galleries, 123 East 57th Street—Paintings by Emile Branchard, to Dec. 3.

Brooklyn Museum, Eastern Parkway, Brooklyn—Special exhibition of Egyptian art. Early lithographs by the pupils of Seneffeler, to Nov. 27; art work of New York High School students. To Nov. 27.

Brooklyn Painters & Sculptors Society, 25 Clark Street, Brooklyn—Recent work by members.

Brummer Gallery, 55 East 57th Street—Antique works of art. Glass by Maurice Marinot, to Dec. 10.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chail, 600 Madison Avenue—Chinese porcelains.

Carnegie Hall Art Gallery, 154 West 57th St.—Second showing of the new Carnegie Hall artist group.

Caz-Delbo Gallery, 561 Madison Ave.—Recent paintings by Eugene W. Small; sculpture by Hannah Mecklem, to November 15.

Cheshire Gallery, Chrysler Building—Paintings by Paul Monner, to Nov. 26.

Columbia University, Philosophy Hall—Walter Scott centenary exhibition of ms. first editions, etc.

Commodore Hotel, Grand Central Station—Four portraits of Washington never exhibited before.

Cronyn & Lowndes Galleries, 11-13 East 57th Street—Portraits of women by a group of leading American artists in the main gallery; etchings by Y. E. Soderberg and J. D. Knap in the print room, Nov. 14-26.

Delphic Gallery, 9 East 57th St.—Paintings by Tibor Pitak and works in tempera by Mary Aldis.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 118 West 18th Street—Paintings and sculpture by a group of leading American artists; paintings by Dorothy Varian.

A. S. Drey, 480 Fifth Avenue—Paintings by old masters and works of art.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by French impressionists; pastels by Mary Cassatt, to Nov. 19.

Ehrlich Galleries, 36 East 57th Street—Paintings by old masters; Mrs. Ehrlich—Antique furniture and gifts. During November.

Eighth Street Gallery, 61 West 8th Street—Paintings and water colors by Nathaniel Dirks, to Nov. 26.

Fernand Galleries, 63 East 57th Street—Paintings and pastel drawings by W. Langdon Kihm, to Nov. 19; sculpture by Oscar Davison, Nov. 14-26.

Fifteen Gallery, 37 W. 57th St.—Recent water colors by Winthrop Turney, to Nov. 26.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists, with recent additions by Bouché, Bonnard, Gris, Gleizes, Delaunay, Helion, Laurens, Torres-Garcia.

Gallery, 144 West 13th St.—Works of American water colorists. To Nov. 18.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Exhibition of water color sketches of ships and characters of the sea by Gordon Grant; colored etchings by Dorsey Potter Tyson; group show of etchings by Adams, Sloan, Higgins and Stern; twenty etchings celebrating the Washington Bi-Centennial. Group exhibition by Crane, Carlson and Luis Mora. During November.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

R. D. Studio, 9 East 57th Street—"Our First Four Years" exhibition.

Grant Studios, 114 Remsen St., Brooklyn—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Work of John MacGilchrist, to Nov. 15.

Mark Harriman Gallery, 61 East 57th Street—Recent paintings by Walt Kuhn, to Nov. 26.

Kennedy Galleries, 785 Fifth Avenue—Twenty etchings by twenty American artists executed for the Washington Bi-Centennial portfolio.

Keppel Galleries, 16 East 57th Street—Prints by Thomas Rowlandson and other English caricaturists.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Drawings by American masters.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street—Flower paintings by French XIXth and XXth century masters, to Nov. 19.

Kraushaar Galleries, 680 Fifth Avenue—Modern French paintings, water colors and drawings.

Laco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

John Levy Galleries, 1 East 57th Street—Recent works of Archipenko. To November 19.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—"Surrealiste" exhibition by Max Ernst.

Macbeth Gallery, 15 East 57th Street—Paintings by four American artists—John Noble, Eugene Higgins, Jerome Myers and Max Bohm, to Nov. 26.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. One man show of work by Nura.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Paintings on paper and drawings by Joan Miro. To Nov. 25.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedman bequest. Recent Egyptian acquisitions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. New taste in old prints; European fans, from Nov. 13.

Midtown Galleries, 559 Fifth Avenue—Ninth show by members of the cooperative group; paintings by Bertram Goodman, to Nov. 15.

Milch Galleries, 108 West 57th Street—Paintings by Edward Bruce, to Nov. 30.

Montross Gallery, 785 Fifth Avenue—Paintings by Florence Waterbury, Nov. 14-26.

Morton Galleries, 127 East 57th Street—Paintings by Dorothy Eisner, Nov. 14-28.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City; special exhibition of XIXth century wedding gowns.

Museum of Modern Art, 11 West 53rd St.—Loan exhibition of seventy years of American art; reconstructions of XVIIth century Persian frescoes.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Gertrude Beneker.

National Arts Club, Gramercy Park—Members' exhibition of small paintings.

J. B. Neumann, 40 East 49th Street—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum).

Old Masters Galleries, 11-13 East 57th Street—Portraits of women by a group of leading American artists in the main gallery; etchings by Y. E. Soderberg and J. D. Knap in the print room, Nov. 14-26.

Delphic Gallery, 9 East 57th St.—Paintings by Tibor Pitak and works in tempera by Mary Aldis.

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Fifteen Gallery, 37 W. 57th St.—Recent water colors by Winthrop Turney, to Nov. 26.

among the rocks, and over all is flung a sky more magnificent than any painted in his day.

Such a scene is depicted in the Institute's newly acquired canvas. The sombre dignity of this isolated bit of country is typical in every respect of the painter. The great dark trees, the overcast sky, the narrow wooden bridge over a turbulent stream and the thatched cottage perched on a rock to heighten the picturesqueness of the scene—these are the essence of Jacob van Ruisdael.

Because of paintings like this one, it has been said that Ruisdael visited Norway and possibly northern Italy. Such an assertion rests on no sure foundation, however, and it is more probable that he lived for some time in Hanover and there found the valleys, cascades and waterfalls he so often painted.

ETCHERS RECEIVE PRINT BY LAWSON

An edition of 405 prints of an etching by Robert Lawson, entitled "We Fix Flats," has been issued for presentation by the Society of American Etchers to its associate members. The presentation of a print by a well-known American artist-member has been an annual feature of the society's activities since its foundation in 1925, when as the Brooklyn Society of Etchers, it held its first exhibition at the Brooklyn Museum.

One active member of the society is commissioned each year to execute a plate for the associate membership, and, following the printing of the required number, the plate is destroyed, so that the etching can be acquired solely by gift to the lay members.



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MINNEAPOLIS.—With the purchase of a characteristic landscape by Jacob van Ruisdael, the Minneapolis Institute of Arts has further augmented its collection of canvases showing the evolution of landscape painting. It is now possible to study the gradual development of this field of art at the Institute. We reprint below extracts from the interesting article on this recent acquisition which appears in the museum's current *Bulletin*:

Of the school which included Cuyp, Hobbema, van Ruisdael, and Everdingen, Ruisdael is now considered the greatest. It is he who has given us in his paintings the most perfect picture of his country.

This artist's observing nature is never more evident than when he is painting trees. The movement of every branch can be distinguished beneath the leaves and the slightest bend of a twig be traced. Under his brush the majestic forest trees and dense thickets, which he liked above all to paint, take on a poetic charm. His tumbling, foaming waterfalls gleam whitely

• BERLIN LETTER •

By Flora Turkel-Deri

The great number of exhibitions that have been opened recently gives evidence that new art season is now in full swing. A varied assortment of contemporaneous art productions is offered, and it is a matter for gratification that, in spite of all that today would seem to be against inner concentration, art has remained a vital necessity for those who create as well as for those who are privileged to enjoy.

The Academy of Fine Arts exhibition of this fall arouses especial interest for the sake of the general aspect of modernity which it presents. Ten years ago such an exhibition would have provoked an uproar among academicians, while today this hitherto detestable "modern stuff" is assimilated quite as a matter of course. This fact is of great importance, because art like any other form of human creativity, needs to get the reaction of the community at large to be able to thrive.

The entrance room puts one into an elated mood at once: here are to be seen sculptures and drawings by Ernst Barlach whose deep and sincere art glows with inner sentiment. Three of the figures destined to be placed in niches on the facade of the St. Cathrin church at Lübeck are shown, and these powerful conceptions should suit wonderfully to the old Gothic building, in spite of their being so utterly modern in character, because their monumental spirit and the burning, irresistible vision that is behind all works by Barlach transcend time and classification. The drawings also make one feel how deeply Barlach digs out the heart of the scheme, while several wood carvings remind us of the artist's genial reviving of the old craft which he handles with so much dramatic appeal.

While Barlach's works have an authoritative look that makes them stand out, there are nevertheless a number of other sculptures that compel attention. A plaster cast by George Kolbe "Torso of Dionysius" is a fine figure, beautifully modelled. Ludwig Gies is the author of an over life size carved figure in which the grain of the wood is cleverly used to articulate the body—a work that proves a high degree of craftsmanship. Another wood carved figure is by Wilhelm Gross, and its very definite rhythm uplifts the spirit and gives one a feeling of intense release. Bronze portrait heads by Rudolf Belling show him more interested in the individual appearance of his models than he used to be before.

The rooms devoted to paintings are characterized by an amazing flourish of brilliant colors, of vitality in conception and rendition. Kindred to Barlach through the strength and insistence of the individual vision is Schmidt-Rottluff who almost carves his compositions into the canvas with an uncompromising virility. He stresses the vigorous accents of simple colors and so achieves an effect of great pictorial power. Karl Hofer's canvases have a stamp of thoughtfulness, they are imbued with something of a silent pathos, and create a feeling of dignity and concentration. E. L. Kirchner's paintings are vital demonstrations of the independent, challenging spirit of contemporary art; in form and color they are rich in new ideas and speak an independent language. Fine renderings are the canvases by Bruno Krauskopf showing his instinct for the essential expressive form. In a likeness of his mother George Gross reveals a tenderness unusual with this painter, yet at the same time the execution is pictorially uncompromising. Mention should also be made of a room full of landscapes by the late Ulrich Hübner, the Academy's member of many years. In his colorful pictures technical facility and refined taste combine to produce pleasing effects.

At the "Sezession's" first showing this fall there are united works by the members only. Conditions are now so well settled in this association, which formerly promoted revolutionary ideas, that a cheerful air of well being reigns throughout the rooms. The outer aspect of the pictures is modern, but in addition to this the challenging provocative idea should not be forgotten.

A very convincing portraitist is Leo von König whose pictures always possess the appeal of great ripeness, plac-

ing as he does his effects knowingly within a well organized coloristic scheme. Christian Crodel is a very sensitive painter, there is something musical about his inventions, a subdued and melodious charm. E. W. Nay stands lonely with his abstractions which strike a deeper note of artistic insight. Gustav Wiethüchter comes forth as a specialist in colorful still lifes conspicuous through their bright freshness and plastic attainment. Sentiment has always been one of the foremost qualities of Otto Herbig's productions, and one finds it also in the works here presented. Among the sculptures that enliven the scene a "St. John" by Milly Steger is executed in a sincere and simple manner and one responds immediately to its honest spirit. Another sculptress presenting convincing proofs of her qualification is Mary Duras-Kopf of Prague; the seriousness of her attempts at constructional solidity are creditable.

The Flechtheim gallery has arranged a show of a round hundred drawings by Hans von Marées, and in conjunction features sculptures by Gerhard Marcks, a young artist whose works aroused great interest during frequent appearances in collective exhibitions. Indeed the twenty-two sculptures here assembled testify to an achievement with a most authentic claim to recognition.

The chief impression derived from these works is their intense massiveness and plastic qualities, suggesting that their conceptional focus lies within the material and not on the surface. The artist's endeavor for simple cubic form gives these figures a feeling of rest, they stand like columns, and the expression shows concentration and seriousness. In spite of the plastic unity of treatment, there is great delicacy in the modelling, softness of the finish that takes away from these sculptures the impression of robustness or stolidity. One may observe that in his later works Marcks succeeds in loosening the block-form of his compositions, and infusing in them a breath of life and smoothness, and in front of these works the thought of a classic renaissance crops up. However, the real nature of Marcks' creations is of our own time, they satisfy our desire for essential sculptural form, intensification of expression, inner completeness and simplicity.

Among the study-leaves by H. von Marées there are items expressive of his great qualities. His search to catch the fundamental beauty of the classic ideal can be traced in these designs. They reveal the artist's endeavor to extract from nature the supreme balance and beauty of which he dreamed as the sole and supreme expression in art. The sensitive line and its sweeping rhythm testify to his wonderful penmanship.

Pending the comprehensive memorial exhibition that is being prepared in the National gallery of works by the late Max Slevogt, the print-room has arranged a chronological representation of his graphic oeuvre. It makes one feel happy to follow the development of this felicitous genius who combined character and vitality in life and in art. His delicate art at once so significant and vibrant expresses the quintessence of what may be said graphically. Slevogt commanded the whole gamut of hu-

man feelings and it is marvelous how unfalteringly he caught the distinguishing features of an episode be it humorous or dramatic, tender or grandiose. He was so rich in invention that he never repeated himself, drawing from an inexhaustible source of inner vision that turned everything into the fine flower of his art. Though there is so much gaiety and bravura in these renditions they are entirely free from superficiality, and one always feels the artist's heart beating behind the smallest morsel by his hand.

The Thannhauser gallery has put together a number of landscapes by Bob Gesinus, a newcomer in Berlin, whose canvases give the satisfaction invariably produced by things unsophisticated and sincere. There is style in these renditions of the poor charms of the Ruhr district which the painter records unafraid of their frugality and severity. The mood of a winter morning, of wind torn trees, the silent nude surfaces of buildings on gray and desert streets are the themes which the artist chooses to express the melancholic strength and austerity of these aspects.

The celebration of the twenty-fifth anniversary of the founding of the "Deutsche Werkbund" was held in Berlin. This association unites men and women who devote themselves to the idea of raising the standard of the everyday commodity by making the industrial arts pay attention to quality. The society's appeal for genuineness of material and usefulness of form was a great moving force both ethically and esthetically in the evolution of a modern style, and inaugurated the combat against poor imitations of former styles, artificiality, and forced ornamentation. The movement also involved commercial benefits by securing for German products of the applied arts worldwide recognition. The aims of the "Bund" also comprised the raising of the artistic level of machine made articles and to this end cooperation with industrial circles was sought. It is plain that it was impossible to bring the program to a hundred percent realization especially as the world war interrupted the consistent and logical development of the movement on an international basis. Furthermore the economic crisis prevented the arrangement of the exhibition "The New Era" which was scheduled to take place in 1930 and which—in better times to come—will sum up the results of the "Bund's" efforts in the field of industrial art.

The public recognition of the "Werkbund's" directing influences in cultural matters comes at a timely moment, for present attainments are endangered by the backward tendencies that have lately cropped up in Germany in various fields. This should be parried by all possible means and especially by the encouragement of advanced intellectual and artistic ideas and aims.

In this connection it is gratifying to report that it has been able to maintain the "Bauhaus" on a private basis in Berlin. It will be remembered that in a previous letter the breaking up of this institution in Dessau by order of the new legislators was mentioned. In a suburb near Berlin the director—Mies van der Rohe—has leased an empty factory which is now being adapted for its future purpose.

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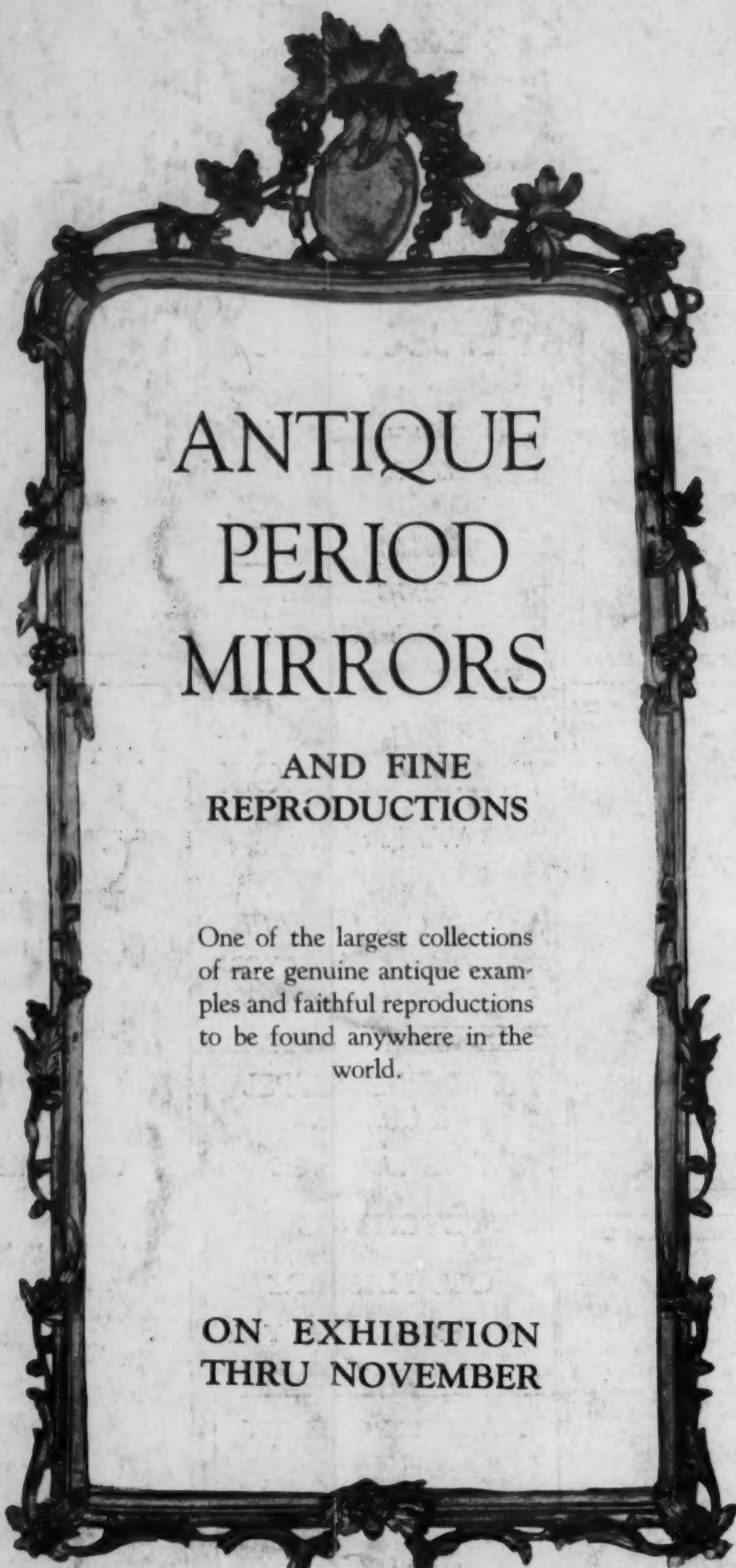
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